



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

*Murray's*  
HAND-BOOK  
ROME & ITS ENVIRONS

## MURRAY'S FOREIGN HANDBOOKS.

- HANDBOOK—HOLLAND AND BELGIUM.—Map and Plans. Post 8vo.
- HANDBOOK—THE RHINE AND NORTH GERMANY, THE BAY OF BREMEN, THE HARTZ, THURINGERWALD, SAXON SWITZERLAND, RHODES, THE CANTON MOUNTAINS, TAUNUS, ODESWALD, ELSASS, AND LOTHARINGEN. Maps and Plans. Post 8vo. 10s.
- HANDBOOK—SOUTH GERMANY, WURTEMBERG, BAVARIA, TYROL, SALEXBURG, SYRIA, HUNGARY, AND THE DANUBE, FROM ULM TO THE BLACK SEA. In 2 Parts. Maps and Plans. Post 8vo. 12s.
- HANDBOOK—SWITZERLAND, THE ALPS OF SAVOY AND PIEDMONT, ITALIAN LAKES AND PART OF DAUPHINE. Maps and Plans. 2 Parts. Post 8vo. 10s.
- HANDBOOK—FRANCE, PART I.: NORMANDY, BRITTANY, THE SEINE LOIRE, TOURAINÉ, BORDEAUX, THE GARONNE, LIMOUSIN, THE PYRENEES. Maps and Plans. Post 8vo. 7s. 6d.
- HANDBOOK—FRANCE, PART II.: CENTRAL FRANCE, AUVERGNE, THE VINNÉS, BURGUNDY, THE RHONE AND SAONE, PROVENCE, LES CÂTEAUX, NARBONNE, MARSAILLES, THE FRENCH ALPS, ALSACE, LORRAINE, CHAMPAGNE. Maps and Plans. Post 8vo. 7s. 6d.
- HANDBOOK—THE RIVIERA, PROVENCE AND DAUPHINÉ. Maps and Plans. Post 8vo. 6s.
- HANDBOOK—PARIS AND ENVIRONS. Maps and Plans, 16mo. 3s.
- HANDBOOK—MEDITERRANEAN: FORMING A GUIDE TO THE COASTS OF AFRICA, SPAIN, ITALY, DALMATIA, GREECE, ASIA MINOR, CORSICA, SICILY, MALTA, THE BALKANIC ISLANDS, CRETE, RHODES, CYPRUS, &c. In 2 Parts. Maps and Plans. Post 8vo. 21s.
- HANDBOOK—ALGERIA AND TUNIS, ALGERES, CONSTANTINE, ORAN, THE ATLAS RANGE, &c. Maps and Plans. Post 8vo. 12s.
- HANDBOOK—SPAIN, MADRID, TOLEDO, THE CASTILES, THE BASQUE PROVINCES, LEON, THE ASTURIAS, GALICIA, ESTREMADURA, ANDALUSIA, SEVILLE, CORDOVA, MALAGA, GRANADA, VALENCIA, CATALUNYA, BARCELONA, ARAGON, NAVARRE, THE BALEARIC ISLANDS, &c. In 2 Parts. Maps and Plans. Post 8vo. 26s.
- HANDBOOK—PORTUGAL, LISBON, Oporto, CENTRA, MADEIRA, &c. Maps and Plans. Post 8vo. 12s.
- HANDBOOK—NORTH ITALY, TURIN, MILAN, PAVIA, CREMONA, ITALIAN LAKES, BERGAMO, BRESCIA, VERONA, MANTUA, VERONA, PADOVA, VENICE, FERRARA, BOLOGNA, RAVENNA, RIMINI, PARMIA, MODENA, PIACENZA, THE RIVIERA, &c. Maps and Plans. Post 8vo. 10s.
- HANDBOOK—CENTRAL ITALY, FLORENCE, LUCCA, TUSCANY, UMBRIA, THE MARCHES, &c., &c. Maps and Plans. Post 8vo. 12s.
- HANDBOOK—ROME AND ENVIRONS. Maps and Plans. Post 8vo.
- HANDBOOK—SOUTH ITALY AND SICILY, NAPLES AND ITS ENVIRONS, POMPEII, Herculaneum, Vesuvius, Sorrento, Capri, &c.; ANCONA, PISA, POZZUOLI, CAPUA, TARANTO, BARI, BRINDISI, AND THE RIVIERA FROM BARI TO NAPLES, PALERMO, SIRACUSA, THE GREAT TEMPLES, AND MESSINA. Map and Plans. Post 8vo. 12s.
- HANDBOOK—EGYPT, THE COURSE OF THE NILE, THROUGH EGYPT TO SUVAH, ALEXANDRIA, CAIRO, PYRAMIDS, THEBES, SUVAH, SUEZ, PENINSULA OF SINAI, OASES, THE PYLOI, &c. Maps and Plans. Post 8vo. 15s.
- HANDBOOK—GREECE, THE IONIAN ISLANDS, CONTINENTAL GREECE, ATHENS, THE PLOPONNESUS, THE ISLANDS OF THE ÆGÆAN SEA, ALBANIA, SERBIA, AND MACEDONIA. In 2 Parts. Maps and Plans. Post 8vo. 21s.
- August, 1892. [Contd.]

50 *H. D. Partridge*  
*June 1 1893*  
 MURRAY'S FOREIGN HANDBOOKS

HANDBOOK—TURKEY IN ASIA, CONSTANTINOPLE, THE BosphORUS, THE BALKAN PENINSULA, PLAIN OF TROY, CHIOS, CYPRUS, SYRIA, EGYPT, & THE NEYR CHURCHES—COASTS OF THE BLACK SEA, ARMENIA, MESSOPOTAMIA, &c. Maps and Plans. Post 8vo. 3/6.

HANDBOOK—HOLY LAND, SYRIA, PALESTINE, MOAB, HAIRAN, THE SYRIAN DESERTS, JERUSALEM, DAMASCUS, AND PALMYRA. Maps and Plans. Post 8vo. 1/6.

\*. HANDBOOK TRAVELLING MAP OF PALESTINE. In a Case. 12s.

HANDBOOK—DENMARK, SLESWIG, HOLSTEIN, COPENHAGEN, JUTLAND, ICELAND. Maps and Plans. Post 8vo. 6s.

HANDBOOK—SWEDEN, STOCKHOLM, UPSALA, GOTHENBURG, THE SHORE OF THE BALTIC, &c. Maps and Plans. Post 8vo. 6s.

HANDBOOK—NORWAY, CHRISTIANIA, BERGEN, TRONDHJEM, THE FJORDS, AND FJELDS. Maps and Plans. Post 8vo. 7s. 6d.

HANDBOOK—RUSSIA, ST. PETERSBURG, MOSCOW, FINLAND, &c. Maps and Plans. Post 8vo. 15s.

**HANDBOOK—INDIA, in Four Volumes.**

I. BOMBAY. Maps and Plans. Post 8vo. 1/6. II. BENGAL. Maps and Plans. Post 8vo. 2/6.

III. MADRAS. Maps and Plans. Post 8vo. 1/6. IV. THE PUNJAB. Maps. 1/6.

HANDBOOK—INDIA AND CEYLON. In One Volume. BENGAL, BOMBAY, CALCUTTA, MADRAS, PUNJAB, THE NATIVE STATES, RAJPOOTANA, &c. &c. MAHARAJA, MAHARAJESHWAR, MATHURAN, Mt. ADB, CEYLON, &c. Maps and Plans. Post 8vo. 1/6.

HANDBOOK—JAPAN, YOKOHAMA, TOKYO, NIKKO, NIGATA, ISE, KYOTO, THE INLAND SEA, THE ISLANDS OF SHIKOKU, KYUSHU, YEDDO, &c. New Edition with 16 Maps and Plans. Post 8vo. 1/6, net.

**COMPANIONS TO THE HANDBOOKS.**

HANDBOOK OF TRAVEL TALK—ENGLISH, FRENCH, GERMAN, AND ITALIAN. 16mo. 3s. 6d.

HANDBOOK DICTIONARY—ENGLISH, FRENCH, AND GERMAN. 16mo. 6s. *A small volume, convenient for HAND or POCKET.*

HANDBOOK OF PAINTING—THE ITALIAN SCHOOLS. Revised and Remodelled. By SIR A. D. LAYARD. 200 Illustrations. 2 vols. C. 8vo. 30s.

MEMOIRS OF THE EARLY ITALIAN PAINTERS, AND THE PROGRESS OF PAINTING IN ITALY—FROM CIMABUE TO BASSANO. By MR. JAMISON. Portraits. Crown 8vo. 12s.

THE CICERONE: OR, ART GUIDE TO PAINTING IN ITALY. By HERBERT HARDEL. Post 8vo. 6s.

HANDBOOK OF PAINTING—THE GERMAN, FLEMISH, AND DUTCH SCHOOLS. Based on the Handbook of Kugler. By J. A. CROWE. Illustrations. 2 vols. Crown 8vo. 24s.

LIVES OF THE EARLY FLEMISH PAINTERS. With Notices of their Works. By CROWE AND CAVALCASELLE. Illustrations. Post 8vo. 7s. 6d.

SYMBOLS AND EMBLEMS OF EARLY AND MIDDLEVAL CHRISTIAN ART. With 500 Illustrations. By L. TWINING. Crown 8vo. 6s.

August, 1892.



March 1893

A HANDBOOK  
OF  
ROME AND ITS ENVIRONS.



---

Murray, John, publisher, London

A HANDBOOK

OF

ROME AND ITS ENVIRONS.

*FOURTEENTH EDITION.*

CAREFULLY REVISED ON THE SPOT.

WITH MORE THAN FIFTY PLANS AND MAPS OF THE CITY  
AND ENVIRONS.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

*PARIS:* GALIGNANI; BOYVEAU.

*MILAN:* SACCHI. *TURIN:* MAGGI; LOESCHER.

*FLORENCE:* LOESCHER.

*ROME:* SPITHÖVER; PIALE; LOESCHER.

*NAPLES:* FURCHHEIM.

1888.

*The right of Translation is reserved.*



THE ENGLISH EDITIONS OF MURRAY'S HANDBOOKS MAY BE OBTAINED  
OF THE FOLLOWING BOOKSELLERS.

*Belgium, Holland, and Germany.*

AIX-LA- CHAPELLE . . .	} MAYER.	HEIDELBERG . . .	MOHR.
AMSTERDAM . . .		MULLER.—BOBBERS.	LEIPZIG . . .
ANTWERP . . .	WERTENS.	MANNHEIM . . .	BENDER.—LOFFLER.
BADEN-BADEN . . .	MARK.	NETZ . . .	ALCAN.
BERLIN . . .	ASHER.—MITSCHER AND RÖS- TELL.	MUNICH . . .	ACKERMANN.—KAISER.
BRUSSELS . . .	KISSLING.	NÜRNBERG . . .	SCHRAG.—ZEISER.
CARLSRUHE . . .	A. BIELEFELD.	PESTH . . .	HARTLEBEN.—BATH.
COLOGNE . . .	DU MONT-SCHAUBERG.	PRAGUE . . .	CALVE.
DRESDEN . . .	BURDACH.—PIERSON.	ROTTERDAM . . .	KRAMERS.
FRANKFURT . . .	JÜGEL.	STRASSBURG . . .	TRÜBNER.
GRATZ . . .	LEUSCHNER AND LUBENSKY.	STUTTGART . . .	METZLER.—NEFF.
THE HAGUE . . .	NIJHOFF.	TRIESTE . . .	SCHIMPF.
HAMBURG . . .	MAUKE SÖHNE.	VIENNA . . .	GEROLD.—BRAUMÜLLER.
		WIESBADEN . . .	KREIDEL.

*Switzerland.*

BASEL . . .	GEORG.—AMBERGER.	NEUCHÂTEL . . .	GERSTER.
BERNE . . .	SCHMIDT, FRANCKE AND CO.— JENT AND REINERT.	SCHAFFHAUSEN . . .	HURTER.
COIRE . . .	GRUBENMANN.	SOLEURE . . .	JENT.
CONSTANCE . . .	NECK.	ST. GALLEN . . .	HUBER.
GENEVA . . .	SANDOX.—H. GEORG.	ZURICH . . .	ALBERT MÜLLER. — CÄI SCHMIDT. — MEYER A ZELLER.
LAUSANNE . . .	ROUSSEY.		
LUERNE . . .	GEBHARDT.		

*Italy.*

BOLOGNA . . .	ZANICHELLI.	FARMA . . .	ZANGHIERI.
FLORENCE . . .	LOESCHER.	PISA . . .	NISTRI.—JOS. VANNUCCHI
GENOA . . .	GRONDONA.—ANTOINE BEUF.	PERUGIA . . .	VINCENZ.—BARTELLI.
LEGHORN . . .	MAZZAJOLI.	ROME . . .	SPITHÜVER.—PIALE.—M ALDINI.—LOESCHER.
LUCCA . . .	BARON.	SINNA . . .	ONORATO PORRI.
MANTUA . . .	NEGRETTI.	TURIN . . .	MAGGI. — L. BEUF. — BO FRÈRES.—LOESCHER.
MILAN . . .	SACCHI.—HOEPLI.		
MODENA . . .	VINCENZI AND ROSSI.	VENICE . . .	ONGANIA.—MEINERS.
NAPLES . . .	HOEPLI.—FURCHHEIM.	VERONA . . .	MÜNSTER.—MEINERS.
PALERMO . . .	FEDONE.		

*France.*

AMIENS . . .	CARON.	LILLE . . .	BÉGHIN.
ANGERS . . .	RARASSE.	LYONS . . .	AYNÉ.—SCHEURING.—MÉ
AVIGNON . . .	CLÉMENT ST. JUST.	MARSEILLES . . .	CAMOIN FRÈRES.—MEUN
AVRANCHES . . .	ANFRAY.	NANTES . . .	PETIPAS.—POIRIER LEGI
BORDEAUX . . .	CHAUMAS.—MÜLLER.—SAU- VAT.—FERET.	NICE . . .	BARBERY.—GALIGNANI.
BOULOGNE . . .	MERRIDEW.	ORLEANS . . .	GATINEAU.—PESTY.
CAEN . . .	BOISAUD.—LEGOST.—CLE- RISSÉ.	PARIS . . .	GALIGNANI.—BOYVEAU.
CALAIS . . .	RIGAUX CAUX.	PAU . . .	LAFON.
CANNES . . .	ROBAUDY.	RHEIMS . . .	BRISSART BINET.—GEOFFI
CHERBOURG . . .	LESCOUFFLET.	ROUEN . . .	LEBRUMENT.—HAULARD.
DINKPPE . . .	MARAIS.	ST. ÉTIENNE . . .	DELABUE.
DINANT . . .	COSTE.	ST. MALO . . .	HUE.
DOUAI . . .	JACQUART.—LEMÂLE.	ST. QUENTIN . . .	DOLOY.
GRENOBLE . . .	VELLOT ET COMP.	TOULON . . .	MONGE ET VILLAMUS.
HAVRE . . .	BOURDIGNON.—FOUCHER.	TOULOUSE . . .	GIMET ET COTELLE.
		TOURS . . .	GEORGET.
		TROYES . . .	LALOY.—DUFÉY ROBERT.

*Spain and Portugal.*

GIBRALTAR . . .	STATIONERY DEPÔT.	MADRID . . .	DURAN.—FUENTES Y CAI VILLE.
LISBON . . .	LEWTAS.	MALAGA . . .	GARCIA TABOADELA.

*Russia, Sweden, Denmark, and Norway.*

ST. PETERSBURG . . .	WATKINS.—WOLFF.	ODESSA . . .	CAMONIN.
MOSCOW . . .	GAUTIER. — DEUBNER. — LANG.	CHRISTIANIA . . .	BENNETT.
		STOCKHOLM . . .	SAMSON & WALLIN.—FRY

*Malta.*

CEITIEN.—WATSON.—CALLEJA.

*Ionian Islands.*

CORFU . J. W. TAYLOR.

*Constantinople*

WICK AND WE

*Greece.*

ATHENS—KARL WILBERG.

*Alexandria and Cairo.*

ALEXANDRIA BOOK COMP.

*India.*

CALCUTTA—FRANCIS & CO. LONDON—FRANCIS & CO. LIMITED

DG 804

M 97

1888

## P R E F A C E.



Few cities have seen so many changes within the last ten years as Rome, and the Editor has found it no easy task to keep pace with them.

Old buildings and quiet gardens (*e.g.* the Ludovisi Gardens), with their stately ilexes and venerable cypresses have given way to extensive new quarters both within and without the walls: and streets of huge houses, with scarcely a redeeming feature to compensate for their ugliness have been carried through the city in all directions. These alterations have naturally entailed a considerable amount of excavation in the digging of foundations, &c., resulting in many "finds" of great interest, *e.g.* The bronze figures of the Athlete and the Boxer, which have found a temporary resting place in the cloisters of S. M. degli Angeli, and will probably be removed to the Urban Museum as soon as it is ready for their reception; The Mausoleum of Lucius Poetus outside the Porta Salaria, &c.

The excavations in and around the Forum have also been carried forward with much diligence, and have resulted in the important discovery of the House of the Vestals, and have enabled the archæologist to determine many other sites of the greatest interest and importance.

Besides the changes in Rome and its immediate neighbourhood, the construction of new tramways, and railroads, such as that to Salmona via Tivoli, have opened up the environs of Rome very considerably. The country has also been opened up in another sense of the word by the extensive excavations at Civita, Lavinia,

and Nemi in the Alban Hills (mainly due to the energy, and under the direction of Sir John Savile) at Ostia, &c.

The fresh light which has of late been thrown upon Italian Art and Italian Artists has enabled the Editor to revise the descriptions of the Picture Galleries, and to incorporate, as far as possible, a few words of criticism under the heading of the principal pictures.

It has been the earnest endeavour of the Editor to grapple with all these changes and to make the Handbook as complete as possible by bringing the information contained in it down to the latest date—all this has entailed a very thorough revision, and besides this the maps and plans have been carefully corrected and many new ones added to the list.

*Rome, 1887.*

# CONTENTS.

	PAGE
PREFACE . . . . .	V
LIST OF PLANS. . . . .	X

## PART I.

### SECTION I.

#### GENERAL INFORMATION.

MODES OF REACHING ROME . . . . .	3
PRACTICAL INFORMATION FOR VISITORS TO ROME . . . . .	5

RESIDENCE AND HOUSEKEEPER.  
§ 1. Hotels. § 2. Boarding Houses.  
§ 3. Lodgings. § 4. Restaurants.  
§ 5. Caffés. § 6. Provisions. § 7.  
Wine. § 8. Tradesmen. § 9.  
Baths . . . . Pages 5-11

ing. § 25. Painting on Porcelain.  
§ 27. Music (teachers of). § 28.  
Depots of Music and Pianos.  
§ 29. Teachers of Dancing. § 30.  
Teacher of Fencing. § 31. Teachers  
of Riding. . . . Pages 14, 15

#### COMMERCIAL.

§ 10. Bankers and Money-changers.  
§ 11. Forwarding Agents. § 12.  
Post and Telegraph Offices. § 13.  
Newspapers . . . Pages 11, 12

#### ART AND ORNAMENT.

§ 32. Artists' and Sculptors' Studios.  
§ 33. Painters' Studios.  
§ 34. Copyists. § 35. Old  
Picture Dealers. § 36. Picture  
Cleaners. § 37. Engravings.  
§ 38. Photographs. § 39. Draw-  
ing Materials. § 40. Cameo  
Engravers. § 41. Roman Mosaics.  
§ 42. Bronzes. § 43. Wood and  
Ivory Carvings. § 44. Intagli  
and Sulphur Casts. § 45.  
Plaster Casts from the Antique.  
§ 46. Jewellers. § 47. Watch-  
makers. § 48. Roman Pearls  
and Rosaries . . . Pages 15-19

#### MEDICAL.

§ 14. Doctors and Surgeons. § 15.  
Dentists and Chiropodists. § 16.  
Chemists and Apothecaries and  
Trained Nurses . . . Pages 12, 13

#### INSTRUCTION.

§ 17. Teachers of Italian and French.  
§ 18. Teachers of English. § 19.  
Teachers of French. § 20. Schools  
and Daily Governesses. § 21.  
Teachers of German, Greek,  
and Latin. § 22. Palæographers.  
§ 23. Patented Translators. § 24.  
Teachers of Drawing and Paint-

#### ANTIQUITIES.

§ 49. Lectures on Antiquities.  
§ 50. Dealers in Antiquities  
and Old Lace. § 51. Cicero.  
Pages 19, 20

SECTION I.—continued.

LITERATURE.

- § 52. Books in Rome, and Misc. . . . .
- § 53. Bookellers, Circulating Libraries, and Newsrooms. . . . .
- § 54. Bookbinders . . . . . Pages 21-24

AMUSEMENTS.

- § 55. Theatres and Concerts. . . . .
- § 56. Public Festivals. . . . . Pages 24, 25

SPORTING.

- § 57. Shooting and Hunting. . . . .
- § 58. Sporting Houses . . . . . Page 26

CONVEYANCE.

- § 59. Rail and Turnpike. . . . .
- § 60. Omnibuses. . . . .
- § 61. Diligences. . . . .
- § 62. Jan Carriages. . . . .
- § 63. Cabs. . . . .
- § 64. Stages to and from Crimea. . . . .
- § 65. . . . . Pages 26, 27

PROTESTANT CHURCHES, &c.

- § 66. Church of England. . . . .
- § 67. Trinity Church. . . . .
- § 68. St. Paul's Church American. . . . .
- § 69. Protestant Church. . . . .
- § 70. German Church. . . . .
- § 71. Italian Evangelical Chapel. . . . .
- § 72. British Mission to the Jews . . . . . Pages 27, 28

JEWISH SYNAGOGUES.

- § 73. Synagogue. . . . .
- § 74. Educational Institution . . . . . Page 28

PROTESTANT FUNERALS AND CHARITY.

- § 75. Funerals. . . . .
- § 76. Roman-British Relief Fund. . . . . Pages 29, 30

DIPLOMACY.

- § 77. Foreign Ministers and Consuls accredited to the Court of Italy. . . . .
- § 78. Foreign Ministers and Consuls accredited to the Holy See. . . . .
- § 79. Passports and Police Regulations . . . . . Pages 30, 31

ETIQUETTE.

- § 80. Presentations to the King. . . . .
- § 81. Presentations to the Pope. . . . .
- § 82. Clubs . . . . . Pages 31, 32

STATISTICS.

- § 83. Money, Weights and Measures . . . . . Page 32

STREET SCENES.

- § 84. Stranger's Diary. . . . .
- § 85. Rome in 8 days. . . . .
- § 86. Church Ceremonies. . . . .
- § 87. Public Edifices. . . . .
- § 88. Houses of Illustrous Men. . . . . Pages 33-40

CHRONOLOGY.

- § 89. Chronological Tables. . . . . Page 41

SECTION II.

DESCRIPTION OF PLACES.

	PAGE		PAGE
§ 90. The Seven Hills . . . . .	47	§ 94. The Seven Hills . . . . .	51
§ 91. The Campagna . . . . .	48	§ 95. General View of the	
§ 92. The Forum . . . . .	49	Colosseum . . . . .	52
§ 93. The Forum of Trajan . . . . .	50		

SECTION III.

ANCIENT ROME.

	PAGE		PAGE
§ 1. Walls of Rome . . . . .	58	§ 14. Circuses . . . . .	122
§ 2. Gates . . . . .	60	§ 15. Columns . . . . .	124
§ 3. Bridges . . . . .	66	§ 16. Forums . . . . .	125
§ 4. The Roman Forum . . . . .	68	§ 17. Obelisks . . . . .	126
§ 5. Imperial Fora . . . . .	78	§ 18. Palaces (ancient). . . . .	129
§ 6. Sacra Via . . . . .	84	§ 19. Porticus . . . . .	130
§ 7. Capitoline Hill . . . . .	88	§ 20. Temples . . . . .	134
§ 8. Palatine . . . . .	92	§ 21. Theatres and Amphi- theatres . . . . .	141
§ 9. Colosseum . . . . .	101	§ 22. Tombs, Columbaria, and Catacombs . . . . .	143
§ 10. Aqueducts . . . . .	107	§ 23. Villas (ancient) and Gar- dens . . . . .	172
§ 11. Arches . . . . .	110		
§ 12. Basilicas . . . . .	114		
§ 13. Baths (Thermæ) . . . . .	114		

SECTION IV.

MEDIÆVAL AND MODERN ROME.

§ 1. Basilicas . . . . .	175	§ 10. Literary and Art Aca- demies . . . . .	393
§ 2. Churches . . . . .	207	§ 11. Mediæval Towers and <i>Campanili</i> . . . . .	396
§ 3. Colleges . . . . .	268	§ 12. Piazzas . . . . .	397
§ 4. Fountains . . . . .	270	§ 13. Promenades and Public Gardens . . . . .	399
§ 5. Galleries and Museums . . . . .	272	§ 14. Protestant Cemetery . . . . .	400
§ 6. Galleries in Private Palaces . . . . .	361	§ 15. Villas (modern) . . . . .	400
§ 7. Historical Houses . . . . .	387	§ 16. Weather and Climate . . . . .	412
§ 8. Hospitals and Charitable Institutions . . . . .	389		
§ 9. Libraries . . . . .	392		

PART II.

THE ENVIRONS OF ROME.

§ 1. Geology of the Country about Rome . . . . .	418	§ 5. Excursions to the Sea-Coast	505
§ 2. Alban and Tusculan Hills	425	§ 6. Excursions to Etruscan Sites . . . . .	526
§ 3. Sabine and Tiburtine Hills . . . . .	461	§ 7. Fortifications round Rome	553
§ 4. Excursions in the Cam- <i>pregna</i> . . . . .	491	§ 8. Rides in the vicinity of Rome . . . . .	555

## LIST OF PLANS.

	PAGE		PAGE
The Walls of Rome . . . <i>to face</i>	58	Pinacotheca at the Vatican . . .	286
Plan of the Roman Forum, and the Buildings round it <i>to face</i>	68	Palace of the Conservators at the Capitol—First Floor . . .	328
Plan of Fora of Augustus and Nerva (Transitorium) . . .	80	Museum of the Capitol—Ground Floor . . .	337
Restored Plan of Trajan's Forum	81	Museum of the Capitol—Upper Floor . . .	339
Remains of Trajan's Forum . . .	82	Lateran Palace and Museum— Ground Floor . . .	345
Basilica of Constantine . . .	85	Lateran Palace and Museum— First Floor . . .	348
Plan of the Temple of Venus and Roma . . .	87	Plan of the Quirinal Palace . . .	353
Ruins on the Palatine <i>to face</i>	92	Plan of the Borghese Gallery . . .	365
Plan of the House of Germani- cus . . .	98	Plan of the Colonna Gallery . . .	370
Plan of the Centre of Rome „	100	Plan of the Corsini Gallery . . .	372
Elevation, Plan, and Section of the Colosseum, . . .	102	Plan of the Doria Gallery . . .	374
Excavations in the Colosseum, 1874-5 . . .	104	Gallery at the Casino of the Villa Borghese—Ground Floor	405
Plan of the Baths of Caracalla . . .	116	Map of the Alban and Tusculan Hills . . . <i>to face</i>	418
Part of the Palace of Nero under the Baths of Titus . . .	130	Plan of Excavations of Temple of Diana at Nemi . . .	438
Porticus of the Argonauts . . .	131	Environs of Tivoli . . .	461
Porticus of Octavia . . .	133	Plan of Villa Adriana <i>to face</i>	464
Plan of the Pantheon <i>to face</i>	138	Plan of Tivoli . . . „	466
Plan of Tombs on the Via Latina	163	Plan of the Ruins of Porto „	506
Cubiculi in Catacombs of S. Agnese . . .	162	Ostia, General Plan of „	512
Catacombs of S. Callixtus <i>to face</i>	164	Ostia, Buildings between the Theatre and Temple of Vulcan	515
The Papal Crypt in the Cata- combs of S. Callixtus . . .	165	Ostia, The Mithraic Temple . . .	516
Plan of the Basilica of S. Petro- nilla . . .	171	Ostia, Theatre of. Forum and Temple of Ceres . . .	517
Auditorium of Mæcenæ . . .	173	Port of Civita Vecchia . . .	532
Ground-plan of St. Peter's . . .	180	Trajan's Baths (Thermæ Taurinæ)	534
Crypt of St. Peter's . . .	187	Environs of Corneto (Tarquinii) <i>to face</i>	540
Basilica and Museum of the Lateran . . .	192	Tomb at Vulci . . .	547
Basilica of S. Lorenzo . . .	204	Circuit of Rome. . . <i>to face</i>	554
Section and Plan of S. Agnese . . .	209		
S. Clemente—Upper Church . . .	221	Map of Environs of Rome <i>to face</i>	558
S. Clemente—Lower Church . . .	221	Plan of Rome (in 4 sheets) <i>in pocket at the end.</i>	
Baths of Novatus and Church of St. Pudentiana . . .	260		
<i>The Palace of the Vatican to face</i>	272		

# HANDBOOK

OF

## ROME AND ITS ENVIRONS.

### PART I. SECTION I.

#### CONTENTS.

#### GENERAL INFORMATION.

	PAGE
MODES OF REACHING ROME . . . . .	3
PRACTICAL INFORMATION FOR VISITORS TO ROME. . . . .	5

RESIDENCE AND HOUSEKEEPING.	PAGE
§ 1. Hotels . . . . .	5
2. Boarding Houses . . . . .	6
3. Lodgings . . . . .	7
4. Restaurants . . . . .	7
5. Caffès . . . . .	8
6. Provisions . . . . .	8
7. Wine . . . . .	9
8. Tradesmen . . . . .	10
<i>a.</i> Wine Merchants.	
<i>b.</i> Grocers.	
<i>c.</i> English and German Bakers.	
<i>d.</i> Milk and Butter Men.	
<i>e.</i> Ice.	
<i>f.</i> Tailors.	
<i>g.</i> Boot and Shoe Makers.	
<i>h.</i> Ladies' Shoemakers.	
<i>i.</i> Saddlery.	
<i>j.</i> Tobacconists.	
<i>k.</i> Dressmakers, Modistes, &c.	
<i>l.</i> Pennare, or Workers in Feathers.	
<i>m.</i> Roman Scarfs and Costumes.	
<i>n.</i> Hairdressers, Perfumers.	
<i>o.</i> Opticians.	
§ 9. Baths . . . . .	11

#### COMMERCIAL.

10. Bankers & Money-changers	11
11. Forwarding Agents . . . . .	11
12. Post and Telegraph Offices	11, 12
13. Newspapers . . . . .	12

[Rome.]

MEDICAL.	PAGE
§ 14. Doctors and Surgeons . . . . .	12
15. Dentists and Chiroprodists . . . . .	13
16. Chemists and Apothecaries, and Trained Nurses . . . . .	13

#### INSTRUCTION.

§ 17. Teachers of Italian and French . . . . .	14
18. Teachers of English . . . . .	14
19. Teachers of French . . . . .	14
20. Schools & Daily Governesses	14
21. Teachers of German, Greek, and Latin . . . . .	14
22. Palæographers . . . . .	14
23. Patented Translators . . . . .	14
24. Teachers of Drawing and Painting . . . . .	14
25. Painting on Porcelain . . . . .	14
27. Teachers of Music . . . . .	14
28. Dépôts of Music and Pianos	15
29. Teachers of Dancing . . . . .	15
30. Teacher of Fencing . . . . .	15
31. Teachers of Riding . . . . .	15

#### ART AND ORNAMENT.

§ 32. Artists' Studios, Sculptors' . . . . .	15
33. Painters' . . . . .	16
34. Copyists . . . . .	17
35. Old Picture Dealers . . . . .	17
36. Picture Cleaners . . . . .	17
37. Engravings, &c. . . . .	18
38. Photographs . . . . .	18



	PAGE		PAGE
§ 39. Drawing Materials . . . . .	18	<b>PROTESTANT CHURCHES, &amp;c.</b>	
§ 40. Cameo Engravers . . . . .	18	§ 66. Church of England . . . . .	28
§ 41. Roman Mosaics . . . . .	18	§ 67. Trinity Church . . . . .	29
§ 42. Bronzes . . . . .	18	§ 68. St. Paul's Church (American) . . . . .	29
§ 43. Wood and Ivory Carvings . . . . .	19	§ 69. Presbyterian Church . . . . .	29
§ 44. Intagli and Sulphur Casts . . . . .	19	§ 70. German Church . . . . .	29
§ 45. Plaster Casts from the Antique . . . . .	19	§ 71. Italian Evangelical Chapels . . . . .	29
§ 46. Jewellers . . . . .	19	§ 72. British Mission to the Jews . . . . .	29
§ 47. Watchmakers . . . . .	19	<b>JEWISH SYNAGOGUES.</b>	
§ 48. Roman Pearls and Rosaries . . . . .	19	§ 73. Synagogues . . . . .	29
<b>ANTIQUITIES.</b>		§ 74. Educational Institution . . . . .	29
§ 49. Lectures on Antiquities . . . . .	19	<b>PROTESTANT FUNERALS AND CHARITY.</b>	
§ 50. Dealers in Antiquities and Old Lace . . . . .	20	§ 75. Funerals . . . . .	29
§ 51. Ciceroni . . . . .	20	§ 76. Roman British Relief Fund . . . . .	30
<b>LITERATURE.</b>		<b>DIPLOMACY.</b>	
§ 52. Books on Rome, and Maps . . . . .	20-22	§ 77. Foreign Ministers and Consuls accredited to the Court of Italy . . . . .	30
§ 53. Booksellers, Circulating Libraries, and Newsrooms . . . . .	23	§ 78. Foreign Ministers and Consuls accredited to the Holy See . . . . .	31
§ 54. Bookbinders . . . . .	24	§ 79. Passports and Police Regulations . . . . .	31
<b>AMUSEMENTS.</b>		<b>ETIQUETTE.</b>	
§ 55. Theatres, Concerts, &c. . . . .	24	§ 80. Presentations to the King . . . . .	31
§ 56. Public Festivals . . . . .	25	§ 81. Presentations to the Pope . . . . .	31
<b>SPORTING.</b>		§ 83. Clubs . . . . .	32
§ 57. Shooting and Hunting . . . . .	26	<b>STATISTICS.</b>	
§ 58. Saddle Horses . . . . .	26	§ 86. Money, Weights, & Measures . . . . .	32
<b>CONVEYANCES.</b>		<b>SIGHT SEEING.</b>	
§ 59. Rail and Tramways . . . . .	26	§ 87. Stranger's Diary . . . . .	33
§ 60. Omnibuses . . . . .	27	§ 88. Rome in 8 days . . . . .	34
§ 61. Diligences . . . . .	27	§ 89. Church Ceremonies . . . . .	37
§ 62. Job Carriages . . . . .	27	§ 90. Public Edifices . . . . .	40
§ 63. Cabs . . . . .	27	§ 91. Houses of Illustrious Men . . . . .	40
§ 64. Steamers to and from Civita Vecchia . . . . .	27	<b>CHRONOLOGY.</b>	
		§ 92. Chronological Tables . . . . .	41

## MODES OF REACHING ROME.

THE quickest route from London to Rome is *viâ* Calais, Paris, Mont Cenis, Turin, and Pisa (leaving London at 11 A.M. and Paris at 9.5 P.M.). The journey occupies 44 hours including stoppages. The distance is 1213 English miles.

There are various other routes to Rome, of which the following are the principal:—

LONDON TO ROME.	SINGLE TICKETS.					
ROUTE.	1st Class.		2nd Class.			
	£	s.	d.	£	s.	d.
Dieppe, Paris, Mt. Cenis, Turin, Genoa, Pisa . . . . .	9	2	5	6	12	0
*Dover, Calais, Paris, &c., as above . . . . .	10	5	0	7	10	6
Dieppe, Paris, Marselles, Genoa, Pisa . . . . .	10	10	6	7	15	0
Dover, Calais, Paris, &c., as above . . . . .	11	17	3	8	16	0
Dieppe, Paris, Turin, Bologna . . . . .	9	11	11	6	19	0
*Dover, Calais, Paris, Mt. Cenis, Turin, Bologna . . . . .	10	17	0	7	18	9
†Dover, Calais, Laon, Bale, St. Gothard Ry., Fino, Genoa, Pisa . . . . .	10	11	3	7	13	3
†Dover, Calais, Laon, Bale, St. Gothard Ry., Chiasso, Milan, Genoa, Pisa . . . . .	10	12	6	7	14	6
Dieppe, Paris, Bale, &c., as above . . . . .	9	13	3	7	0	6
Dover, Calais, Laon, Bale, St. Gothard Ry., Milan, Florence . . . . .	11	19	9	8	13	6
*Dover, Calais, Paris, &c., as above . . . . .	11	0	3	8	1	6
Harwich, Antwerp, Brussels, Metz, Bale, &c., as above . . . . .	9	15	6	6	18	9
Queenboro', Flushing, Brussels, Metz, &c. . . . .	10	10	6	7	12	0
Dover, Calais, Metz, Bale, &c. . . . .	10	14	0	7	15	6
Dover, Ostend, Metz, Bale, &c. . . . .	10	13	0	7	14	6
Harwich, Antwerp, Cologne, Mayence, Black Forest Ry., Zurich, St. Gothard Ry., &c., as above . . . . .	10	18	3	7	13	6
Harwich, Rotterdam, &c., as above . . . . .	10	17	6	7	14	3
Queenboro', Flushing, Cologne, &c. . . . .	11	9	3	8	3	6

\* Those Routes which are marked with an asterisk are the best and most direct.

† The trains in correspondence with this route leave Charing Cross and Victoria Stations at 11 A.M. Change at Bale. Luggage examined at Chiasso.

The distance from Rome to Naples is 162 miles.

The journey by rail occupies 6 hours: price of tickets by express train £1 6s. 1st class; 18s. 3d. second class.

Travellers proceeding to India by the overland mail can take the rail

from Rome, either by way of Ancona or Naples; by leaving Rome on Saturday evening Brindisi can be reached on Sunday evening at 6.40 P.M., the steamers from that port for Alexandria starting on Monday at 4 A.M. From Naples by Foggia to Brindisi in about 14 hrs. The express train carries

the outward Indian mail leaves Bologna every Sunday at 9 A.M., with Pullman sleeping cars, for which 1st-class passengers pay 21 fr. extra, and reaches Brindisi at 1.5 A.M. in time for the P. and O. steamer's departure on Monday morning. These steamers return from Alexandria to Brindisi every Thursday with the Indian homeward mail and travellers, who find the express train to Bologna waiting for them.

\* \* Most of the express trains consist of 1st-class carriages only; 2nd-class passengers have to go by slower trains.

**Luggage.**—In France, 60 lbs. of luggage are allowed free of charge; none in Italy, except what is carried in the railway carriage by the traveller.

**Passports.**—For English and Americans the best passports are those of the Secretaries of State at London or Washington, although those of any diplomatic or consular functionary of their Governments on the Continent

will be equally received. Although passports are now scarcely ever required by English and American travellers, still they will always do well to be provided with them, as certificates of their identity. Passports are issued daily between 11 and 4, at a cost of 2s., at the Foreign Office in Downing Street, London, on the recommendation of any banking firm or constituted authority addressed to the Secretary of State. Mr. Stanford, Charing Cross; Messrs. Dorrell & Son, 15, Charing Cross; or Messrs. Lee & Carter, 440, West Strand, are agents who will obtain passports with the necessary signatures for travellers.

**Tickets** can be obtained at Messrs. Cook & Son's Tourist Offices, in London, at 5, Ludgate Circus; 445, West Strand; or 35, Piccadilly; in Paris, at 9, Rue Scribe; and in Rome, 413, Piazza di Spagna. Messrs. Cook & Son will be found very obliging in supplying all kinds of information with regard to travelling.

## PRACTICAL INFORMATION.

## § 1. HOTELS.

**Alibert**, 1, Vicolo Alibert, near Piazza di Spagna.—Economic hotel with table-d'hôte at 4½ fr. and pension. Bedrooms, 2½ fr. Excellent baths.

**Allemagne**, 88, Via Condotti, Messrs. Lugani.—Convenient situation, close to the Piazza di Spagna. Table-d'hôte 5 fr., without wine. Most of the apartments have a S. aspect. Lift.

**Angleterre** (established 1841), 14, Via Bocca di Leone, E. Silenzi.—One of the best—central, healthy, and cheerful, and alike suited for families and single travellers; much frequented by English; large dining, reading rooms, &c. Particular attention is paid to the cookery. Table-d'hôte dinner 5 fr. without wine. Dinner in apartments, 8 fr.; breakfast, à l'Anglaise, 1½ fr. Servant's board, 5 fr. a-day. Basket of wood, 4 fr.; candle, 75 cent.; service, 1 fr. a-day. Thoroughly reliable and comfortable house.

**Anglo-Américain**, 128, Via Frattina.—Central and healthy situation. Numerous suites of rooms with southern aspect. Table-d'hôte, without wine, 5 fr.

**Bristol**.—On the Piazza Barberini; commands a grand panoramic view of Rome. First-class establishment; manager, A. Frontini.

**Cavour**, V. S. Chiara.—Good second-class hotel.

**Centrale**.—Piazza Rosa, between the Fountain of Trevi and Piazza Colonna.—Clean and central. Restaurant. Charges moderate.

**Cesari**, 89, Via di Pietra.—An old-established lodging-house, frequented by Italians and commercial travellers. Moderate prices. There is no restaurant.

**Continental**, Via Cavour, opposite the rly. station in the upper town, and in a healthy situation facing S.—Large and small suites: well warmed and lighted saloons, baths, reading-rooms, lift, &c. Same proprietor, Lugani, as the Hôtel d'Allemagne in the centre of the city and the Hôtel de Turin at Mentone. Cook's coupons accepted.

**Europe**.—Old-established and first-class house, with numerous suites of large and small apartments, looking S. and W. on the Piazza Mignanelli and Piazza di Spagna. Good service. The cooking is equal to that of any other hotel in Rome. Lift.

Table-d'hôte dinner, 5 fr., without wine. Directed by Signor P. Silenzi.

**Italie**, 16, Via delle Quattro Fontane.—First-class hotel, agreeably situated, with sunny aspect, and with a view of the Barberini Gardens. Moderate charges.

**Laureati**, Via Nazionale.—Sunny situation. Good service and moderate charges. Lift.

**Londres**, 15, Piazza di Spagna; Directed by Signors Henry and Philip Silenzi.—One of the longest established hotels in Rome. Very sunny aspect. The prices are on a par with those of the other first-class hotels. Table-d'hôte dinner, without wine, 5 fr. Good service and cooking.

**Milan**, Piazza Montecitorio, opposite the Parliament house.—Hotel situated

in the centre of the city. Table-d'hôte and restaurant at moderate prices. Lift.

**Minerva**, 69, Piazza della Minerva.—Central and well-managed, with moderate prices, and therefore much frequented. Spacious salle à manger. Table-d'hôte, 5 fr., including wine. Lift.

**Molaro**, 56, Via Gregoriana, at the corner of Capo le Case, long known as the Casa Dies; sunny aspect; good service.

**New York and Hassler**, 68, Via Bocca di Leone.—Moderate-sized hotel in proximity to the Piazza di Spagna. Table-d'hôte and restaurant.

**Orient**, 6, Via del Tritone.—Chiefly for commercial travellers. Bed-rooms, 2 fr. Caffè and beer-garden below.

**Paix**, 8, Via Sistina, at the corner of Piazza Barberini.

**Pantheon**, on the Piazza of that name.

**Paris** (late Louvre), 75, Via St Nicolo da Tolentino. Attentive manager, Sig. Possidoni.—Table-d'hôte, 5 fr. Good service and moderate charges. Lift.

**Poste**, Via della Vite, opposite the Post-office.—Bed-rooms from 2.50 fr. Pension at 8 and 10 fr.

**Quirinal**, Via Nazionale.—A large and well-arranged house, containing 320 rooms; was built expressly as an hotel. Handsome dining-room. Winter garden used for breakfasts and luncheons. Lift.

**Rome**, 128, Corso.—A very extensive establishment, much frequented by persons travelling with large suites, as well as by families and single persons. Table-d'hôte dinner, without wine, 6 fr. Other charges similar to those adopted by first-class hotels.

**Russie and Iles Britanniques**, 9, Via del Babuino.—An excellent and long-

established hotel, with a charming garden and view of the Pincian Hill. The apartments are handsome, and cooking very good. Table-d'hôte dinner, 5 fr., without wine; in apartments, 8 fr. The manager, Signor Mazzeri, is very attentive.

**Sud**, 56, Via Capo le Case.—Small hotel, with moderate prices. In a sunny situation.

**Ville**, 196, Via del Babuino.—This hotel has also another façade on the Corso. Table-d'hôte dinner, without wine, 5 fr.

**Victoria**, 24, Via Due Macelli.—This is a very comfortable, although not large house, with a pleasant garden, managed by Sig. G. Pallottini, whose charges are moderate, and who is extremely attentive. Bed-rooms from 3 fr. Table-d'hôte dinner, with wine, 5 fr.; in apartments, 8 fr. Other charges on the same scale. Signor Pallottini makes arrangements by the week at 12 fr. a-day. A private saloon may be had for 10 fr. a day extra.

#### § 2. BOARDING-HOUSES.

**The Misses Smith's** (English ladies), 93, Piazza di Spagna, very respectable, comfortably managed. Well suited for English ladies, the Misses S. being patronized by the resident clergyman.

**Madame Tellenbach's** house, 4, Via San Martino, is well recommended. Terms, everything included, about 3 guineas a week.

**Miss Skedd's**, 57, Via Sistina, much frequented.

**Chapman's** American Boarding House, 75, Via Nazionale. Extremely well conducted. Liberal treatment.

**Pension Française**, at 50, Via della Mercede. Southern aspect. Liberal treatment. Terms, 8½ to 11 francs a-day.

Von Krueger, a well-situated house, 302, Via Nazionale. 8 to 10 fr. a-day, according to the rooms occupied.

The Pension Costa, 22, Babuino, is conducted at about the same prices.

Pensione dell'Unione, 121, Montecitorio, 3° piano.

§ 3. Lodgings in private houses may be had in all parts of Rome. The best situations for foreigners are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them; the Via Gregoriana, the west side of the Via Sistina, delle Quattro Fontane, dei Due Macelli, della Propaganda, della Mercede, del Tritone, Condotti, della Croce, &c., and generally all the streets between the Corso and the declivities of the Pincian and Quirinal hills.

Choice of Lodgings.—Strangers should avoid situations where the bedrooms cannot have a free circulation of air. The streets that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the apartments have a better look-out. Both the sitting and bed rooms of invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations. Furnished lodgings now abound in the new quarters on the Quirinal and Viminal hills and adjoining the Via Nazionale. The price for a furnished sitting-room and bedroom in a good situation is now from 120 to 150 fr. a month. Suites of apartments for families may be reckoned in proportion, but this depends greatly on the demand, the season, and the situation. After Carnival, for instance, the price of lodgings is lowered considerably. A good sitting-room with dining-room, 3 bed-rooms and a kitchen, in the fashionable quarter, costs on the average from 300 to 500 fr. a month, according to the furniture and situation. Families who intend to make a prolonged stay in Rome may find roomy and splendid apartments in some of the great

palaces. A formal written agreement (*contratto*) on stamped paper is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause "*meno l'uso*," as a provision against wear and tear. In the Corso it will be as well also to stipulate for the exclusive possession of the windows during the Carnival. In the court of every house there is usually a fountain, from which the different lodgers supply themselves. This is generally the excellent Trevi water, but there is also water laid on in most of the new houses, brought to Rome by the Marcian aqueduct. This is not considered so wholesome to drink. Wood is expensive; a cartload, including portage and cutting, costs from 20 to 22 lire. Coke is sold at the gasworks for 60 lire a ton, or by retail fuel-dealers at 3½ lire a sack. A single person generally pays 15 to 20 lire a month for attendance. The wages of female servants are from 25 to 35 lire a month with their board.

Agencies for Apartments, Servants, &c.—Pochalsky, 455, Corso. Alfonso Contini, 6, Via Condotti.

§ 4. Trattorie, Restaurateurs.—Families in private lodgings at Rome are supplied with dinner from a *trattoria*, at a fixed rate, which ought not to exceed 4 fr. a head exclusive of dessert and wine; the dishes are sent perfectly hot, in large tin boxes furnished with charcoal braziers. Amongst the best of these cooks is Corradetti, 81, Via della Croce.

Families living in the Via Sistina and that neighbourhood will find that good dinners are sent out by De Cesaris, 71, Via Sistina, who has also a restaurant, and supplies ball suppers, &c. Bachelors prefer dining at a *table-d'hôte* or a restaurateur's. The following are the most resorted to:—F. Spillmann, 12, Via Condotti, good but expensive; Reynaud, 97, Via Frattina, superior establishment. Ranieri, 26, Mario dei Fiori. Nazzari, Piazza di Spagna, 81, 83, excellent cooking, pastry, and confec-

tionery. His liqueurs and chocolate are excellent. The restaurant is much frequented for luncheons and dinners. He sends out dinners to families, and supplies public dinners, ball suppers, and large entertainments. Corradetti, 81, Via della Croce, is very good, the rooms clean, the cooking excellent, and more economical than the preceding. The Fagiano, 359, Piazza Colonna, very central, and open all night. Restaurant Renaud, 21, Via della Croce, kept by a French cook; clean, and charges moderate; dinners to be ordered beforehand. Caffè Corti, in the Piazza di Pietra, moderate. The Falcone, 58, Piazza di S. Eustachio, is celebrated for its Roman cooking, as Manzoni's, where there is a table-d'hôte at 6 P.M. for 3½ fr.; 48, Via della Mercede, and other new restaurants are distinguished by their Milanese and Piedmontese bills of fare. The Rosetta, 1 and 2, Via della Rosetta, opposite the Pantheon, an old-established eating-house, is now a commodious restaurant. Morteo, Palazzo Ruspoli, Corso, corner of P. in Lucina, keeps a good restaurant, fine rooms and garden, with excellent Vienna beer, and is open at all hours of the night.

**Fish Dinners.**—Bucci, 54, Via delle Coppelle; Arzilli, 2, Vicolo del Piede in Trastevere.

§ 5. CAPPÈS.—The Roman caffès, although very numerous, are behind those of the other large towns in Italy. The best are:—Caffè di Roma, 426 to 433, Corso, with a well supplied restaurant, very comfortable; Caffè Greco, with a restaurant, 86, Via Condotti,—almost all the artists in Rome may be met here; it is their general rendezvous for breakfast, and in the evening. Another artistic caffè is at 91, Via due Macelli. Caffè Aragno, 179A, Corso. Caffè di Venezia, 288 to 291, Corso, with music in the evening. Breakfast at a caffè, with tea or coffee, bread, butter, and eggs, costs 1 lira; a cup of coffee, 15 to 20 cent. Ronzi and Singer, corner of Colonna and Corso.

—Excellent for pastry, liqueurs, confectionery and ices.

Most of these establishments have succursales in the Via Nazionale.

§ 6. PROVISIONS, ARTICLES OF HOUSEKEEPING, MARKETS, &c. —

Every article of housekeeping having increased of late years in value, Rome, from being in former times an economical residence, is now as expensive as any capital in Europe. The market prices of food in Rome are almost equal to those in London.

**Meat Markets.**—There is no general market for butchers' meat in Rome. Butchers are required to exhibit a tariff of their prices. These average from 10 to 15 soldi a Roman lb. for beef, 20 soldi for veal, 12 for mutton. Pork, lamb, kid, and large game are sold in the shops at the Pantheon, and at the shops of the sausage vendors or *Pizzicagnoli*, who are the dealers in butter, eggs, hams, bacon, oil, and salt fish. These abound in every street.

**Game and Poultry.**—The principal shops are in the streets adjoining the Rotonda or Pantheon. The supply of game is very varied indeed, comprising, each in their season, wild pigeons, partridges, woodcocks, and three or four species of snipe, waterfowl, thrushes, quails, especially during their arrival in May, and an immense variety of small birds (*Uccelletti*), many of them birds of passage; of large game, wild boar, roebuck, hares, and porcupines, there is a plentiful supply throughout the winter from the great marsh forests bordering the sea.

**Fish Markets.**—There are three. The largest is at St. Teodoro, adjoining the Roman forum, where all the produce of the sea-fisheries, and of the salt lagoons bordering on the Pontine Marshes, are brought every morning. This forms a very interesting exhibition for the naturalist, as the species are extremely varied. The best fish are the turbot (*rombo*), the sea bass (*spigola*), *Lupus*, mentioned by Horace as being occa-

sionally caught in the Tiber between the bridges, the grey mullet (*cefalo*), *Mujil cephalus*, the red mullet (*triglia*), soles (*sogliole*), whiting (*merluzzo*). The skate, dog-fish, conger eels, are inferior, as are the two larger species of cuttle-fish, the *sepia* and *calamari*; the *ragusta* or crayfish represents our lobster, is lighter and very good; crabs small and inferior. In summer the thunny, sturgeon and *ombrina* are excellent eating. The best freshwater fish are the eels, pike, and carp from the lakes of Fogliano, in the Pontine Marshes, and Bracciano. Trout occasionally reach Rome from the Anio above the falls of Tivoli, and in winter from the Lago Maggiore; these are larger and of a finer quality. Since the extension of the railways from the Adriatic, the supply of fish to Rome has much increased. A peculiar species of land-crab is considered a delicacy in the summer months. The second fish-market is in the Piazza di San Salvatore delle Copelle, and there is a third in the Via della Panetteria.

**Vegetable and Fruit Market.**—The principal are in the Via dei Cerchi and the Campo di Fiore, and the supply is good, as much ground about the capital is laid out in gardens. Oranges are brought from Naples and Sicily; apples and pears from the Sabine provinces chiefly, as also chestnuts and walnuts; in the spring and summer there is an abundant supply of strawberries, cherries, plums, and later of apricots, peaches, grapes, and figs. Melons, and *coomeri*, a kind of large water-melon, are eaten in great quantities. The price of vegetables is very variable: the best are cauliflowers, cultivated and wild asparagus, celery, peas, and different kinds of salads; carrots and turnips inferior; potatoes, good: in the spring and summer large quantities of fennel-root (*finocchio*), beans, peas &c., are eaten in the raw state. Asparagus, grown to an enormous size, is cultivated near Castel Gandolfo and Tivoli, and is very good. Artichokes come into season about Easter, and are a great resource for

the Romans, fried or stewed in oil "*alla Giudia*."

**Firewood** can be procured in large quantities at the wood-yards outside Porta del Popolo, near the Tiber, or 33, Via di Monte Brianzo; in small quantities from the grocers, who furnish families with oil, candles, &c.

§ 7. Wine.—The best wines of this province are produced on the slopes of the Tusculan and Alban hills. The white wine of Frascati is light, sparkling, and rather sweet, and more in request than the red, which comes to greater perfection at Grotta Ferrata, and especially Marino. The wine of Albano is not so much esteemed as that of Genzano and Velletri; but Civita Lavinia, situated between the two latter towns, produces finer qualities, both of red and white wine, than any other locality on that whole range of vine-covered hills. Unfortunately, the wines of the province of Rome rarely keep or bear exportation. In this respect the proprietors of vineyards at Civita Lavinia are indebted to an Englishman, who has purchased an estate in that district, and has shown them that their wine, if scientifically made, will not only keep any length of time, but will also carry safely to any part of the world. Mr. Arthur Strutt, having turned his attention, first only as an amateur, to the study of vine culture, is now a successful producer and exporter of wine. In 1876, for his red wine, he received a special gold medal from King Victor Emanuel II., for the best of all the Italian wines exhibited that year in Rome. This wine has taken many other prizes. Mr. Strutt's red and white Civita Lavinia wines are full-bodied, pure, and free from acidity, and may be obtained for immediate use or ordered for exportation at his residence, 81, Via della Croce. They are also to be had at the principal hotels.

Santovetti at Grotta Ferrata, Ostini, and the brothers Jacobini at Genzano, are the principal wine growers near Rome.

The wines of Orvieto and Monte-



fiascone are white, very light, and sparkling, when pure, and are brought to Rome in flasks; as are also in great quantity the red wines of Tuscany, such as Chianti and Montepulciano, and those of Piedmont, which may be had at all the restaurants and new wine shops.

Purchasers of wine in any quantity should be on their guard as to the purity of what they buy, for the art of making wine without grapes is studied and practised here as well as in France, especially when viutages are scanty.

§ 8. Tradesmen.—The following are most recommended:—

*a. Wine Merchants.*—Messrs. Macbean and Co., bankers, 81, Piazza S. Silvestro, supply excellent Spanish, French, and Italian wines. For foreign wines Cappocetti 21A, Via Condotti—Bournel et Guichard, 115, Via Frattina—Luigioni 70, P di Spagna. Tuscan wines, Amadei, 19, Mercede.

*b. Grocers.*—Casoni, 32, P. di Spagna—Parenti, 46, P. di Spagna.

*c. English and German Bakers.*—Colalucci, 91A, Via della Croce, can be highly recommended for every kind of fancy bread, biscuits, and pastry; and for tea, Bass's ale, foreign wines, Scotch whisky and marmalade. Vienna bread and cakes, 74, Via del Foro Romano. Valan Brothers, 100, Via del Babuino, and 79A, Via Condotti, for English bread, plum-cakes, &c. At all the Roman bakers the bread is made with leaven. The best household quality costs 50 centimes a kilo, or 2½d. per English lb. Rolls rather more.

*d. Milk and Buttermen.*—Giuliaui, 128, Via Babuino; Palmegiani, 65, Piazza di Spagna; Buccì, 7, Via della Croce. There are many others, but the above are most conveniently situated for foreigners. For residents in the new quarter the dairy of the brothers *Serafini*, 143, Via Torino, is well

supplied, Swiss cows being kept on the spot.

*e. Pure Ice* may be procured from the Ice Company, Piazza dei Miracoli, artificially made with Trevi water. It is far superior to the frozen snow brought in from the Alban Hills, which may be had at 44, Via della Vite, and 39, Via S. Maria in Via, for 25 cents. a kilo.

*f. Tailors.*—Schröder, 5, Piazza di Spagna; Reanda, 60, Piazza dei Santi Apostoli; Guastalla, 335, Corso; Mattina, 107, Corso; Ferappi, 80, Via della Croce. For ready-made clothes, Bocconi has a vast establishment at 316 to 319, Corso; Savonelli, 300, Corso.

*g. Shoe Makers.*—Rubini, 223, Corso. Jesi, 129, Corso.

*h. Ladies' Shoemakers.*—Antonini, 101, V. Due Macelli. — Munster of Vienna, 162, Corso.

*i. Saddlery.*—Barfoot, long established in Rome, 151, Via Babuino, keeps a depot of London saddlery, whips, &c., and is a general dealer in carriages, harness, English cutlery, the newest travelling articles, and agricultural machines. He will give every information about horses, hunting arrangements, &c.: he is much employed by the Roman nobility, and acts officially at the Roman races.

*j. Tobacco, Cigars, and Snuff* of Italian manufacture are sold in every street. The central manufactory and depot are at the Piazza Mastai, in Trastevere. The chief depot of foreign tobacco and cigars is in Piazza Sciarra, 240. They will be found also at Piccioni's, 180, Corso; Corbucci's, 88, Piazza di Spagna, &c.

*k. Dressmakers, Modistes, Marchandes des Modes, &c.*—Borla, 31, Piazza di Spagna, dressmaker to the Queen. Compagnie Lyonnaise, Corso. Ponte Corvo, 64, Via Belsiana, also in the

Corso, 172A, perhaps the most fashionable. Mad. Caterina Tua, 526, Corso, is highly patronized. Mad. J. Boudrot, 81, Via Condotti, a fashionable Parisian dressmaker and modiste.

**l. Pennare, or Workers in Feathers.**—Chiara Falcetti, 53, Via Condotti, 3rd floor, one of the best workers in feathers and flowers; Allo, 425, Corso, an excellent shop; Sestini, 448, Corso.

**m. Roman Scarfs and Roman Female Costumes.**—The best shops for these beautiful fabrics are Arvotti's, 16, Piazza Madama; Bianchi, 82, Pier Agostini, 62 P. di Spagna, 69B Piazza della Minerva; Amadori, 221, Corso. Fontana, 115 Rue Babuino, from 12 lire to 35 lire, and opposite the Church dei Greci, same street.

**n. Hairdressers, Perfumery.**—Pasquali, 11, Via Condotti, goes out to dress ladies' hair for balls, evening parties, &c.; Bellucci, 54, Via Condotti; Giardinieri, 424, Corso; Versani, 193, Corso; Pavito, 2, Via della Croce.

**o. Opticians.**—Suscipi, Corso, 181; also stereoscopic photographs and portraits; Ansighioni, 150, Corso; Hirsch, 402, Corso; Ibis, 149, Corso. Good instruments also.

§ 9. Baths.—151, Corso, 64, Via Belsiana, 96, Via del Babuino, 9A, Via Venezia, where there is also a hydro-pathic establishment, and 2, Via Alibert. One connected with the Hotel Alibert. Most of the principal hotels are furnished with baths.

During the summer there are swimming baths on the Tiber, adjoining the Ripetta bridge.

#### COMMERCIAL.

§ 10. ENGLISH AND AMERICAN BANKERS.—Messrs. Alexander Macbean and Co., 81, Piazza San Silvestro. Messrs. Macbean have an extensive and long established connection. A. Spada, successor to Torlonia and Co., 20, Via Condotti. Messrs. Macquay,

Hooker, and Co., 20, Piazza di Spagna, conduct a large portion of the American business. Messrs. Plowden and Co., 51, Via della Mercede. F. Montague Handley, 79, 80, 81, Piazza di Spagna, English and American banker and forwarding agent. Free reading-rooms, Alex. R. Franz (British Consul), 96, P. S. Claudio. Pucci, Noerenberg and Co., 370, P. Colonna. Schmidt and Co. (German), 7, Via della Vite. Nast, Kolb, and Schumacher, 41, Via Mercede. Also the German and Austrian consulates. The two great public banks, the *Banca Romana*, Via della Pigna, and the *Banca Nazionale*, Palazzo Bernini, Corso, issue bank notes, at present the only currency of the city.

**Money-changers.**—The principal are in the Via Condotti and Corso. They discount circular notes of London houses, at the current exchange of the day.

§ 11. Forwarding Agents.—The English and American bankers in Rome receive from their clients and forward to destination all kinds of baggage, property, and works of art.

Adolph Franz, 6A, V. Condotti, is a careful and experienced agent.

C. Stein, 42, V. Mercede.

Pruckmayer and Co., 6 and 7, V. del Gambaro.

§ 12. POST-OFFICE, in the ex-convent of S. Silvestro, on the Piazza of the same name. The façade of this building is by the architect Malvezzi, of Venice, and is decorated with medallions representing Kings Victor Emanuel II. and Humbert I., Queen Margherita, Princes Thomas and Amadeus of Savoy, and the Prince of Naples. The fresco decorations of the two vestibules and porticos of the quadrangle are by the Venetian painter Zona.

Letters for Italy require a 20-centime stamp. In Rome 5 cent. Letters for England and all countries belonging to the Postal Union 25 cent. If not exact—15 grammes (½ oz.). manuscript, 5 cent.

for every 50 grammes. Letters for Australia and India, 40 cent.; Newspapers, 12 and 13 cent. Post-cards for Italy and the Union, 10 cent. Owing to the difficulty of deciphering English names at the poste restante, English and American travellers had better have their letters directed to their bankers or agents.

Letters for the north should be posted at the Central Office, Piazza S. Silvestro, before 2 P.M., in time for the International Express by Pisa, Genoa, and Turin. Letters for the night train are received up to 9.30 P.M.

There are numerous letter-boxes in different parts of Rome, and at some of the principal hotels.

The Central post-office is open every day from 8 A.M. to 9 P.M. Branch offices from 8 A.M. to 8 P.M. Letters are delivered several times a day.

**Parcels Post.**—Parcels weighing 3 kilos (7 lb.) or less may be sent by Parcels Post from any place in Italy to Great Britain, without any declaration of value, for 2l. 70c. for each parcel, and for 2s. 1d. from England to Italy.

**Telegraph.**—The Central Office, in the same building as the Central Post-office, is open day and night. Messages within Italy, consisting of 15 words, 1 lira, with 5 centimes for every additional word.

For Europe every despatch costs 1 lira, besides so much per word, varying according to distances, viz. :—

For	Centimes.
England . . . . .	47
France . . . . .	14
Germany . . . . .	25
Austria . . . . .	14 to 20
Hungary . . . . .	16 to 22
Belgium . . . . .	26
Russia . . . . .	66
Switzerland . . . . .	6 to 14
United States (New York and	

Boston) *via* Brest . . . . . 1 lira 5

Other states in proportion to distances.

Branch offices at the rly. stat., at 4, Piazza di S. Bernardo, 3 Piazza Araceli, and 35, Ponte S. Angelo.  
*Open from 8 A.M. to 8 P.M.*

§ 13. **Roman Newspapers.**—There are 20 daily papers in Rome now, belonging to the different shades of political and religious opinions from the Ultra-Catholic Conservative *Osservatore Romano* to the Radical *Capitale*. Weekly journals and reviews of different categories swell the list to upwards of 60. The *Gazzetta Ufficiale del Regno d'Italia* is the official *Moniteur* of the kingdom. The *Opinione* is the organ of the Conservative party in Parliament, as the *Diritto* represents the ideas of the Progressist party. The *Fanfulla* and *Capitan Fracassa* correspond to the Parisian *Figaro*. The *Liberta* supports the moderate liberal party, and the *Osservatore Romano* (5 P.M.) and *Voce della Verita* are organs of the Vatican. The most widely circulated morning paper is the *Popolo Romano*, written on Liberal principles, with correct and early information. The *Italie* (French) is a respectable Government organ, published at 9 P.M., at the close of the sitting of the Chambers, and giving the latest telegrams and a daily programme for sightseers. Piale's '*Roman Gazette*' gives the arrivals, and addresses of strangers, and bi-weekly programme of attractions. The '*Bullettino della Commissione Archeologica Municipale di Roma*,' published every month, gives scientific accounts of the latest archaeological discoveries. The *Revue Internationale*; political and literary; published in French, bi-monthly.

#### § 14. MEDICAL MEN.

**Physicians (English).**—In the following list of medical men those longest established in Rome are mentioned first. Dr. Gason, F.C.P. (Ireland), 8, Via S. Sebastiano, Piazza di Spagna, medical director of the Protestant Italian hospital. Dr. G. is also an experienced accoucheur, and practises during the summer months at the baths of Lucca. Edward Drummond, M.D. Edin., M.R.C.P., &c., 3, Piazza di Spagna, has made a special study of climate and diseases of the throat and chest; and is the author of valuable essays

on "The Health of the Roman People," and "The Climate of Rome." Dr. David Young, M.C. and M.D. (Aberdeen), besides contributing to several medical journals, is the author of "Rome in Winter, and the Tuscan Hills in Summer," which contains valuable suggestions. Dr. Charles Spurway, M.R.C.S. (England), 22, Via Bocca di Leone, versed in the treatment of fever in India and Italy; in summer practises on Lake Como, at Cadenabbia. E. J. Miles, M.D., 76, Via della Croce, has a thorough knowledge of Roman climate. Dr. Edmonston Charles, Honorary Physician to the Queen, has succeeded to the late Dr. L. Aitken, 72, Via S. Niccolo da Tolentino.

**American.**—Dr. J. H. Thompson, 323, Via Nazionale.

**Italian.**—Dr. Fedeli, 44, Via Condotti, speaks English and French, has much experience in the diseases of Rome, and the effects of its climate. Dr. Bacelli, 50, Via della Monte di Farina, Professor of Medicine in the University. Dr. A. Maggiorani, honorary physician to the King and Queen, 36, Via Monte della Farina, is an excellent doctor. Dr. Galassi, 70, Via Caprettari.

**German.**—Dr. Erhardt, 16, Via Mario dei Fiori, is physician to the German Legation. Dr. L. Taussig, 22, Via del Leone; Dr. Fleischl, from Vienna, 10, Via Frattina; Dr. Weber, from Homburg, 75, Via Sistina. Dr. Neuhaus; Dr. v. Wendt, 15, Vicolo Alibert, very highly spoken of. Dr. W. Gottburg, 9, Piazza di Spagna, has much experience in cases of fever, having resided 18 years in China and the West Indies. He practises at Kissingen during the summer.

**Homeopathic Physicians.**—Dr. Ladelci, 58, Via dei Bergamaschi; Dr. Liberali, 69, Via della Frezza; Dr. G. Pompili, 5, Piazza delle Chiavi d'Oro.

**Surgeons.**—Dr. Laurenzi, 38, V. Borgognona; Dr. Ceccarelli, surgeon to the Pope, 54, Via Leccosa; Dr.

Bertini, 53, Via Rasella; Dr. Durante, 50, S. Basilio; Dr. Tassi, 123, Largo dell' Impresa: Van Marter, 17, Via Nazionale.

**German.**—Dr. Von Kranichfeld, 42, Via Condotti. (Speaks English.)

**Oculist.**—Dr. G. B. Dantone, 121, Piazza di Monte Citorio, of the celebrated school of Graefe. A very expert practitioner.

§ 15. Dentists. — Dr. Curtis, 93, Piazza di Spagna. Dr. Chamberlain, 51, Piazza di Spagna. Dr. Van Marter, 17, Via Nazionale, three experienced American dentists. Savini, 33, P. di Pietra. Rilbola, Via Condotti.

**Chiropodists.**—Troni, 33, Via Mario de' Fiori, also very clever surgeon. Faccini, 242, Via di Torsanguigna.

§ 16. Chemists and Apothecaries.—Sinimberghi and Evans, 64, 65, 66, Via Condotti, chemists, by appointment, to the King of Italy and H.R.H. the Prince of Wales. First-class pharmacy. H. Roberts and Co., 36, 37, Piazza S. Lorenzo in Lucina. First-rate; also at Florence, Paris, and London. Borriani, 98, 99, Via Babuino, is also supplied with English drugs and medicines. The English dispensary of G. Berretti, 117, 118, Via Frattina, and 93-96, Bocca di Leone is commendable for the quality of the medicines and india-rubber articles. G. Baker, 41, 42, Piazza di Spagna, is supplied with all the new English and American preparations, and keeps Leath and Ross's homeopathic medicines. Alleori, 59, Via S. Claudio, homeopathic pharmacy.

**Trained Nurses.**—*St. Paul's Home for Trained Nurses*, 61, Via Palestro.—Thoroughly trained English speaking nurses may be had from this institution for cases of sickness in Rome or anywhere in Italy. Terms 5 to 7 francs a day, with travelling expenses extra. Invalids are also received and carefully nursed in the home with liberty to be visited by their own doctors. Apply to the Lady Superintendent, or the Rev. R. J. Nevin, D.D., Rector, 16, Via Nazionale.

## INSTRUCTION.

§ 17. **Teachers of Italian and French Languages.**—Adolfo Nalli, 63, Via della Purificazione, Interpreter to the Law Courts, and professor at the Philological Circle, speaking English and French, is a very good master; Signora A. Parini, 42, Via Condotti p. ultimo, also teaches German and English; Monachesi, 8, Via Sebastianello; E. Carlandi, 43, Via Palermo; Prof. Dalmazzo, 71, P. di Spagna. Italian and English literature; P. Trocchi, 31, Via della Panetteria, is also well informed on archaeological subjects; Massi, to be heard of at Spithöver's Library, custodian of the sculptures at the Vatican, a good guide over the museums and antiquities of Rome generally; Wuillaume, 12, Via Cancellata. The price of lessons for an hour varies from 3 to 4 lire. Signor Dubois, 3A, Via Tor Sanguigna, besides Italian, gives lessons in chess, in which he is quite an European celebrity.

**For Ladies.**—Signora C. Alvoisi Dies, 86, Via Condotti; Signora Elena Montecchi Torti, Palazzo Sabina, 70, Via delle Muratte, is much employed in English families; Signora Sopranzi, 69, Via di Campo Marzo; Signora F. Croce, 11, Passeggiata di Ripetta; Mdle. Ghinarri, 277, Corso; Mad. Levigne, 51, Via Mercede, a good daily governess in French, music, and general education for young people; Signora Mando, 34, Via Montebello.

§ 18. **Teachers of English.**—Mrs. de Winton, English and French, Altieri palace; Fraulein Milchau, 81, P. S. Silvestro, English, French, and German; Mr. Bowyer, at the Spada bank, V. Condotti; Miss Clayton, 61, Vicolo Scavolino; Mr. Grant, 37 c, Via Mario dei Fiori; Miss Marley, 85, Via Babuino.

§ 19. **French Masters.**—Geneste, 55, S. Martino di Monti; Vuillaume, 12, Via Cancellata; Abbé Redois, 83, P. S. Eustacchio; Gagnière, 13, Via del Tritone.

§ 20. **Schools and Daily Governesses.**—*Miss Gmeiner, a very accomplished German lady (Roman Catholic), re-*

*ceives daily pupils at 13, Via Gregoriana. For Ch. of England girls (daily pupils and boarders) the school of Miss Daigas, 46, Pontefici, is much recommended. Mesdames Nalli-Rutenberg, 65, Via Leccosa. Mdle. Hupler, 48, Via Due Macelli, understands English, French, German, and Italian perfectly, and has an excellent mode of teaching.*

§ 21. **German and Classical Masters.**—Schuhman, 373, Via Nazionale; Grant, 37 c, Via Mario dei Fiori, besides English, teaches German, French, Spanish, Latin and Greek. Giovannopoli, Piale's library, Greek, Italian, and French. Dr. Schöner, 3, Via Venti Settembre.

§ 22. **Paleographers.**—P. Ricciani, 32, Via del Lavatore, is very profound in this branch of study, and has done much service to literature among the British Museum, Bodleian, and Vatican manuscripts. He also teaches several languages. C. Corvisieri, 4, Piazza Paganica, Director of the Government archives.

§ 23. **Patented Translators.**—Prof. Mendel, 74A, Via della Croce; A. Nalli, 63, Via della Purificazione, for all legal documents, from French and English into Italian, or vice versa.

§ 24. **Teachers of Drawing and Painting.**—Mantovani, 39, Via dell' Anima; Carlandi, 138, Via Sistina, in water-colours; C. Santarelli, 25, Via Foro Trajano, for pencil and aquarelle drawings; Maes, 20 Via Pianellari, gives lessons in landscape in oil and water-colours; Ferrari, 55A, Via Margutta. De Maria, 33, Via Margutta.

§ 25. **Painting on Porcelain, Modern Majolica.**—Aug. Bergeret, 196, Via della Lungara, gives lessons in this branch of art. He has ovens at his house for baking the works of his pupils. Signor Torquato Castellani, P. Fontana di Frevi, nephew of the celebrated jeweller, is a very talented painter on porcelain and majolica.

§ 27. **Music Teachers.**—Signora Rinaldi, singing, 21, Piazza S. Lorenzo

in Lucina. Signora Bonnacini, 68, Via Sistina. Gabrielli, 84, Via Monte Savello, excellent for piano and singing. Ravnkilde (German school), 39, Via di Ripetta. Orsini, 45, Via dell'Anima (piano and singing). Terziani, id., 20, Via Piannellari—De Sanctis, 56, Monte della Farina (violin). Lippi, 19, Passeggiata di Ripetta (piano). Capocci, 30, Foro Trajano (singing). L. Moroni, 122, Via Tomacelli, one of the best singing and music masters; Sgambati, 2, Via della Croce, first-rate pianist; D. Mustafa (singing), soprano in the Sixtine Chapel, 56, Monte Brianzo; F. Viviani, 12, Via Borgognona (singing); Sebastiani, 59, Via della Lungara (piano and singing); Signora Ballio (piano), 3, Via Rasella; Louisa Bongiovanni (piano and singing), Via Macao; Signora Dari (piano), 8 Via del Gallinaccio; Signora Anna Tadolini (harp), apply at Piale's library; Pinelli (violin), 27, Via Paradisa; Monachesi, 19, Piazza Pollarola, a very accomplished violinist; Furino (violoncello), 64, Via Pontefici. The charge of the best masters is from 6 to 12 francs a lesson.

§ 28. **Music Shops.**—Spithöver, formerly Landsberg, 85, Via Condotti, has a good assortment of English, French, and German pianos for hire, harmoniums, and a lending library of German, Italian, and classical music; Ricordi, 393, Corso; Bartoli, 70, Via Condotti; Dacci, 56, Fontanella di Borghese; Benjamino, 134, Via Frat-tina.

§ 29. **Teachers of Dancing.**—Signora Enrichetta Rosa, 70, Ripetta, a good mistress for girls. Pascarella, 149, Via Tordinona.

§ 30. **Fencing Master.**—Calori, 57, Via Pontefici, keeps a gymnasium.

§ 31. **Riding Schools and Masters.**—Fenini, 26, Via Porta S. Lorenzo—Frascescangeli, 133, Via Principe Umberto.

#### ART AND ORNAMENT.

§ 32. **Artists' Studios.**—Among the attractions of modern Rome there are

few that offer a greater charm than the artists' studios. Some of our countrymen are amongst the most eminent artists of the Eternal City, and many of their finest works are to be found in the private galleries of Great Britain. Access to their studios is afforded in the most obliging manner.

The following list comprises the most celebrated of the artists of Rome.

**Sculptors.**—*Amici*, 20, Passeggiata di Ripetta. *Ansigliani, L.*, San Niccolò da Tolentino. *Battersby* (English), 10, Via de Greci, much engaged in copying at the Vatican. *G. B. Benzoni*, 91, Borgo Angelico. *Brodsky* (Pole), 504, Corso. *Cantalamesa Papotte* (Italian), 59, Via della Frezza, an artist of much merit. In his studio are casts of several fine monuments executed for the United States, and a colossal statue of Victor Emanuel for the sculptor's native city, Ascoli. *Carducci* (English), 52, Via Margutta, very talented; his Diana places him in a high position amongst modern sculptors. Some of his subjects are reproduced in bronze, e.g. his 'Hunter and Stag.' *Costa*, 39, V. del Babuino. *Dies*, 154, Quattro Fontane, historical subjects and busts. *Epinay* (French), 57, Via Sistina, has executed some good monumental statues in bronze; a group of Hannibal attacked by an eagle, for the Duke of Buccleugh; numerous busts,—the most successful and beautiful being those of the Princess of Wales, the Empress of Austria, and the Queen of Italy. *Fabi-Altini*, 92, Via venti Settembre, author of several important monumental works and poetic subjects. Some fine colossal figures by him may be seen in the cemetery at S. Lorenzo *extra-muros*. *Mrs. Freeman* (English), 53, Via Margutta, models charming groups of children, and executes them in marble or bronze. *Miss Florence Freeman* (American), 7D, Vicolo di S. Nicolo da Tolentino. *Miss Edmonia Lewis* (American), Piazza Barberini. *Guglielmi*, 155, Via del Babuino. *Galletti* (Roman), 21, Via Gesù e Maria, a very rising artist. *Husselris* (Scandinavian), 39, Via Babuino. *Toes* (Ameri-

can), 53B, Via Margutta, his statue of Pandora is one of his best works. *Kitsen* (English), 45, Vicolo del Vantaggio, chiefly Biblical subjects. *Koppf* (German), 54, Via Margutta. *Alexander Macdonald* (Scotch), 22, Via S. Nicola da Tolentino, son of the late sculptor Laurence Macdonald, who was especially distinguished for the truth and beauty of his busts, of which several hundred casts, chiefly of well-known persons, are to be seen in the studio. Among Mr. A. Macdonald's works are a fine classic group of 'Venus arming Cupid,' executed for the Prince of Wales; 'Thetis on a Dolphin with the arms of Achilles,' for Lord Powerscourt; 'Hebe,' and a 'Huntress,' for Lord Fitzwilliam; a heroic group of *Eneas*, *Anchises*, and *Ascanias*; Thetis plunging the infant Achilles into the Styx; *Psyche*, the genius of poetry; *Androclus* recognised by the lion in the arena, &c. Mr. M. adheres conscientiously to the pure style of Greek art. His busts are not inferior to those of his father, either for likeness or finish. *Majola*, 54A, Via Margutta, a clever artist, especially noted for his small portrait statues. *C. Matteini* (Roman), 9, Vicolo dell Inferno. *Meyer* (German), 5, Via Margutta. *Milmore*, (American), 12, Via S. Nicola Tolentino. *Monteverde*, Via dei Mille (letter D), Piazza dell' Indipendenza, a very talented sculptor of the new realistic school, as opposed to the school of classic beauty, hitherto studied by the followers of Greek art. His Columbus, Franklin, and Jenner inoculating his child, are among his most striking works. His colossal statue of Mazzini was executed for the Italians residing at Montevideo. *Rossetti* (Milanese), 55, Via Margutta; his *Emeralda*, praised by Victor Hugo, has been much admired. *Simmons* (American), 73, Via S. Nicola da Tolentino. *Story*, W. (American), 7, Via S. Martino, ranks amongst the most eminent foreign sculptors at Rome. His figures, usually colossal, are historical or biblical personifications, and occasionally monumental portraits, such as those of E. Everett, for his native city, Boston; and of

Peabody, the American philanthropist, in bronze, for the Royal Exchange, London. *Wallo Story* (son of the above) has executed some beautiful bas-reliefs. *Summers* (English), 52, Via Margutta, has succeeded his father, who executed some works in Australia. *Tadolini* (father and son), 150A, Via del Babuino, very graceful works in the style of Canova, whose pupil the late Tadolini was, together with Gibson. *Tenerani*. The casts of this late eminent sculptor's principal works are to be seen every Wednesday from 1 to 4 P.M., at 359, Via Nazionale. *Troschell* (German), 11, Via dei Cappuccini.

§ 33. Painters.—*Brodsky* (Russian), 504, Corso. *Curlandi*, 139, Via Sirtina, painter in water colours. His studies from nature are full of truth. *Castelli*, landscape, 60, Via Margutta. *Chatelain* (Roman), portraits, and copyist of the old masters, 226, Via Ripetta. *Coleman Brothers* (English), 33, V. Margutta, oil and water colours; faithful and clever delineations of Roman scenery, figures, and cattle. *S. Corrodi* (Swiss), water colours, 25, Via Angelo Custode. His son, *Hermann Corrodi*, Via degli Incurabili, is a talented landscape painter. His views in Cyprus are particularly interesting. *Costa* (Florentine), historical and landscape, the ablest of the Italian painters in Rome; he frequently exhibits in the English Royal Academy. *F. Faostini*, Villa Strohlfern, portrait and genre painter. *Gagliardi* (Roman), 29, Via Dogana Vecchia, good historical painter, chiefly in fresco. *Glennie* (English), 17, Piazza Margana, a water-colour painter of great taste. His portfolios contain charming views of Rome and various parts of Italy, besides an interesting series of sketches in Istria and Croatia. *Guidi Guido*, Palazzo Altieri, a well-known portrait painter, *Knebel* (Prussian), 33, Via Margutta, Roman scenery and figures. *Koëllman* (Dutch), 47, Via del Olmato, near Santa Maria Maggiore, one of the best copyists in miniature of the works of the old masters. *Leonardi* (Roman)

17, Quattro Fontane, *genre* and copyist. *Lindemann* (German), 39, Via Babuino, landscapes in oils. *Loventhal*, 33, Via Margutta, portrait and *genre*. *Maës* (Dutch), 20, Via de Pianellari, landscapes and figures in oils and water-colours. *Maggiorani* (Roman), 20, Via dei Corsi, outside Porta del Popolo, paints highly finished *genre* pictures, and gives lessons in figure painting. *Mantovani*, 39, Via dell' Anima, has skilfully restored Raphael's Loggia at the Vatican. *Molinari* (Roman), portraits and *genre*, 13, Vicolo S. Nicola l'olentino, lessons from life. *F. Nerly* (Venetian), 72, S. Nicola da Tolentino, marine and landscape painter. *Podesti* (Roman), Palazzo Pamfili, 13, Circo Agonale, in great repute as an historical and fresco painter. *Poindestre* (English) 36, Vicolo dei Greci, a good landscape-painter in oils and water-colours; his subjects of groups of animals, and his large paintings of scenery in the Apennines, and of the figures and cattle of the Roman Campagna are unrivalled. *Querci* (Sicilian), 222, Ripetta, has painted several fine pictures from the history of Rienzi. *Reyman*, 72, Via Sistina, water-colours. *Rösler, Franz*, 96, P. S. Claudio, is a clever and truthful landscape painter in water-colours. *De Sanctis* (Roman), 33, Via Margutta, good portrait and historical painter; his sister, a painter in water-colours, gives lessons in the same studio. *L. Seitz*, 6, Via Cappuccini. *Siemeradski* (Pole), corner of Via Gaeta and Viale Castro Pretorio, a very remarkable historical painter. *Strutt, Arthur* (English), 81, Via della Croce, an experienced painter of landscapes, scenery about Rome, and groups of Roman peasantry and cattle; he is the author of an interesting book of travels in Calabria. *Tilton* (American), 20, Via di San Basilio, landscape painter; his views in Venice and the East are very effective. *Toro* (Italian), 33, Via Margutta, large historical subjects. *Vertunni*, 53B, Via Margutta, is a good landscape painter, and his studio is a perfect museum of objects of taste and antiquity. *Fonge, J. B.* (English), Vicolo di San Nicola da Tolentino, hunting scenes. *Vodler, Elihu* (American), 68, [Rome.]

Via Capo le Case. A very able painter, remarkable for his wonderful imaginative power.

§ 34. Copyists of old Masters.—*Chate-lain*, 226, Via Ripetta, a very good copyist from the old masters and painter of portraits; *Cesaroni*, 68, Via Sistina; *Agnese Potempska, née Ruffini*, 255, Corso, copies in water-colours and in miniature, and gives lessons; *Koë-lman*, 57, Via dell' Olmato, near Sta. Maria Maggiore, is one of the most celebrated copyists in miniature of the old masters; *Fattorini*, 89, Via Margutta, excellent copyist; *Guglielmi*, Custode of the Pinacoteca at the Vatican. Most of the copyists have some finished works to show at the galleries.

Persons desirous of purchasing copies of any of the *chefs d'œuvre* in the different galleries will do well to ensure their being painted from the originals, by selecting from those they may see in course of completion on the spot, where they will also get the addresses of the artists.

§ 35. Old Picture Dealers:—

*Lucchetti*, 25, Via del Babuino. *Menghetti*, Palazzo Marini V. Ripetta.

*Don Marcello*, Palazzo Mazzocchi, Piazza Rusticucci.

*A. Simonetti*, Palazzo Odescalchi Prati di-Castello.

*G. Corvisieri*, Palazzo Mattei, Piazza Paganica.

*Fabri*, 3, Capo le Case.

*Riccardi*, 16A, Via Sistina.

*D'Atri*, 7, Via Condotti and 78, Via Due Macelli, has a large collection of modern pictures and drawings for sale. The Co-operative Artistic Society, 99, Piazza di Spagna, has a large selection of pictures and drawings for sale.

At the Monte di Pietà, there are always pictures to be disposed of as unredeemed pledges. *Paoloni*, 92, Via Babuino, and *Somasca*, 67, Corso, are good makers of picture-frames.

It is well not to buy any old picture without getting the opinion of an unbiased expert.

§ 36. Picture Cleaners and Restorers



—Principe, 27, Via Laurina, very skilful; Morelli, 90, Via del Babuino.

§ 37. Engravings, Printsellers, &c.—

The largest collection of engravings is that of the Government, the Calcografia Nazionale, 6, Via della Stamperia, near the Fontana di Trevi. Catalogues are hung up, with the price of each print marked. All the engravings executed at the expense of the Papal and Italian Governments may be purchased there. Fabri, 3, Capo le Case, has an assortment of ancient and modern engravings. The engravings of the modern German school, after Overbeck, Fuhrich, &c., can be procured at Spithöver's. Bossi, Via Condotti, also has a good assortment of engravings. One of the best collections of *Views in Rome* is the series by Cottafavi, published by Piale, 51 in all, price 16 fra.

§ 38. Photographs and Photographers.—

No place has been more thoroughly photographed than Rome. The price of photos is moderate. The large views 3 ft. x 2 ft. on one sheet cost 10 fr. Excellent views of all parts of the City and Environs and of the Pictures and Sculpture may be had at all the principal booksellers and print shops. Spithöver, Piazza di Spagna, for Braun & Co.'s celebrated reproductions of the frescoes in the Sistine Chapel, &c., and for Anderson's beautiful photographs of the paintings of the great masters, made from exquisite drawings by the late Sig. Rocchi. Spithöver will forward photographs at a moderate charge to England and the United States, through his correspondents in London and New York. Piale, Piazza di Spagna, for J. H. Parker's excellent archæological photographs. Alinari and Cook, 90, Corso, has also a large selection of photographs.

**Portrait Photographers.**—Those who can be recommended are:—Alessandri, 10, Via del Corso, has photographs of the royal family and many ecclesiastical celebrities; Suscipi, 48, Via Condotti. Della Valle, 67, Via delle Croce; Le

Lieure, 23, Piazza Mignanelli; and Schemboche, 54, Via della Mercede, execute admirable portraits. Tuminello, 21, Via Condotti, has executed excellent portraits of the late and present Popes.

§ 39. Drawing Materials, Colours, and Brushes for Artists, &c.—Dovizielli, 135 Via Babuino. An old-established and well-supplied shop. Boni, 37, Via della Mercede. Julianna, 147, Babuino; Corteselli, 150, Sistina. Several stationers keep German colours in tubes.

§ 40. Engravers of Cameos, principally on shell. Saulini (late), 96, Via Babuino, his studio is still open for the sale of his works. Neri, 133, Via Babuino, is a first-rate artist for likenesses in cameo, and can be highly recommended. Verge, 52, Piazza di Spagna. Raimondo di Estrada, whose studio is at 25 and 26, Via Sistina, and F. Ciapponi (reasonable prices), 9, S. Sebastiano, are both good cameists for portraits in shell and pietra dura. A. Diez, 84, Via Condotti. De Felici, 3, Piazza di Spagna, good cameist.

§ 41. Roman Mosaics.—Rocchegiani, 14, Via Condotti, has always a large stock of mosaic pictures, tables, cabinets, and paper weights, besides gold ornaments from antique patterns, and jewelry, at fixed prices. His works have gained medals at many international exhibitions. Gallant, 7, Piazza di Spagna. Old established house, well supplied. Boschetti, 74, Via Condotti, has a large assortment of mosaics and Roman jewelry—prices reasonable. Dies, 84, Via Condotti; G. Noci, 64, Via della Fontanella Borghese. The same design varies in price, according to the quality of the work.

§ 42. Bronzes in imitation of the antique and mediæval.—Guttkorn Hopfgarten, 62, Via due Maccelli, has a fine gallery of bronzes from the antique; Rohrich, 105, Via Sistina. French,

56, 57, Condotti; a large establishment for bronzes and jewelry. Boschetti, 74, Via Condotti, has a large assortment of modern bronzes, marble models of ancient edifices, bronze statues, from the *chefs-d'œuvre* of the Vatican and Capitol, carefully modelled and finished. His vases in various kinds of marble are very fine. Giannini, 77, Via Condotti, for bronzes and copies of buildings in marble; Chiaparelli, 92, Via Babuino; A. Nelli, 139, Babuino.

§ 43. Wood and Ivory Carvings, Tarsia Work. — Gius. Gatti, 57, S. Nicola Tolentino, is a first-rate workman in this department of art, in which he also gives lessons. Vespignani, 28, P. Barberini, engraver in wood and ivory. Luca Seri, 7, Vicolo Doria, an excellent carver of frames and door panels, and imitates mediæval work for coffers, caskets, &c. Zuccarelli, 23, Via Babuino, very skilful in inlaid wood and ivory work.

§ 44. Sulphur Casts of medals and gems called *Intagli* and *Inpronti*.—Paoletti, 86, Via della Croce.

§ 45. Plaster Casts from the Antique. —These works are admirably executed in Rome. Good collections will be found at the shops of Padovelli, 86, Via dei Due Macelli; Marsili, 18, Via Frattina; Malpieri, 54, Corso,

§ 46. Jewellers.—Castellani, 86, P. di Trevi, first floor. Unrivalled for reproductions of ancient designs. The court jewellers, Marchesini, 138, Corso, display magnificent assortments in the French style. E. Pierret, 20, Piazza di Spagna (ground floor) skilful imitation of ancient models and tasteful setting of precious stones. Ansoerge, 72, Piazza di Spagna; Tanfani, 73 and 74, ditto; Freschi, 57, Via Condotti, has a very extensive assortment of imitations of Roman and Etruscan jewelry. Lorenzi, 133, Via Frattina. Tombini, 74, Piazza di Spagna, has a

fine assortment of marbles and jewelry; and can be recommended for setting cameo portraits, mosaics, &c.; Innocenti, 13, Trinita dei Monti. For the ordinary Roman gold ornaments worn by the lower classes and the peasantry of the environs, the best shops are in the Via del Pellegrino, in the Piazza Pasquino; and in the Via dei Pastini, near the Pantheon.

§ 47. Watchmakers.—Kobell, 7, Via Tre Cannelle. Haussman, 210, Corso. For repairs, Conti, 53, P. di Spagna.

§ 48. Roman Pearls, &c.—Rey, 122, Via Babuino, the most celebrated manufacturer, where the process can be seen in all its stages; Pozzi, 51, Via della Vite. These two shops have the most varied assortments. The Roman pearls are different from the French, being solid instead of hollow, and formed of alabaster, on the surface of which the pearly substance from the inside of a small fish (*Parargentina*) is applied. Balmes, 95, Via Condotti, has a large display of chaplets, rosaries, crucifixes, reliquaries, &c. For rosaries and church ornaments generally, Rosa Mercurelli, 40, Via S. Chiara, near the Hôtel de la Minerva, is the most celebrated. A. Fontana, 115, Via Babuino, good selection of Roman scarves.

#### ANTIQUITIES.

§ 49. Lectures on Antiquities.—Very interesting lectures on Roman Archaeology are frequently given at the rooms of the British and American Archaeological Society of Rome, 76, Via della Croce, first floor, and excursions are organized to visit objects of interest in and near Rome. Admission cards for the lectures and excursions are sold at Spithöver's and Piale's libraries. Visitors can become Associate Members of this society for the season, or can be proposed as permanent members.

It is well worth while for any visitor, who wishes to study the Archaeology of Rome, to take advantage of this very useful society.

§ 50. **Dealers in Antiquities.**—Segne, P. di Spagna. Pacini, Via due Macelli; Corvisieri, 26, V. Propaganda Fide. Clerici, 66, Babuino. Francesco Martineti, 73, V. Bouella. Coins and objects from excavations. Trustworthy dealer. Brothers Passinati, opposite the Ch. Madonna dei Monti. Similar business. Tandola, Via della Consolazione.

**Old Lace (Merletti).**—Manni, 9, Via Frattina; Milani, in the Ghetto, or Jews' quarter; Mad. S. Cordoni, 29, Via S. Nicolai da Tolentino; Misano, 17, Piazza di Araceli. Most of the sellers of antiquities also deal in old lace.

§ 51. **Ciceroni, Laquais de place, &c.**—Most of the *domestiques de place* at the hotels have picked up enough experience to guide a visitor through the routine of sights. The general charge for a good intelligent laquais de place is 6 frs. a day. They are also to be had at Pialc's library.

#### LITERATURE.

§ 52. **Books on Rome.**—As no city has had more books written on its history, topography, arts, and institutions than Rome, it would be impossible to notice the thousandth part of them in a work like the present. It will suffice, therefore, to point out those chiefly of modern date which refer to the general history and topography of Rome. Those which refer only to special buildings, or special historical subjects, will be indicated through the work at their proper places.

The student who wishes to study the archæology of Rome in a fairly concise form will find the following works useful—

Nardini, *Roma Antica*, ed. Nibby, 1818–20.

Nibby, *Antichità di Roma*, 1830; and *Roma nell' Anno MDCCCXVIII., 1838.*

Becker, *Handbuch der römischen Alterthümer*, Leipzig, 1843; of special value for its numerous references to classical authors.

Bunsen and others, *Beschreibung der Stadt Rom*, Stuttgart, 1829–42; and its abridgment by Plattner and Ulrichs, 1844.

Jordan, *Topographie der Stadt Rom*, an elaborate work in many volumes.

Burn, *Rome and the Campagna*, a very able work, well illustrated in 4to; the abridgment of this is also a very useful work, of convenient size for travellers.

Middleton, *Ancient Rome in 1885*, an excellent book, one of the best antiquarian guides to Rome, gives the more recent discoveries. *Promenade Archéologiques*, by Gaston Boissier, 3rd ed., Paris (1887), is an interesting popular work on the same subject.

In addition to these the student who has more time to devote to the subject may be referred to—

Prof. Jordan's book on the marble plan of Rome—*Formæ Urbis Romæ*, Berlin, 1875, with supplement of 1883.

The Comm. Lanciani's various works are of great value, such as his *Commentari di Frontino*, 1880 (on the aqueducts); his *Dissertationi Archeologiche*, 1876–85, and excellent monographs on the *Curia*, the *Vestals*, the *Area Apollinis of the Palatine*, and other subjects. Many valuable articles by Comm. Lanciani and other writers are to be found in various periodicals, such as the *Annali* and the *Bullettino de Instituto Archeologico di Roma*; the *Bullettino della Commissione Archeologica* with the *Notizie degli Scavi*, and the *Atti dell' Accademia Romana dei Lincei* still in progress.

The large and costly works by Canina are worse than useless to the student. They contain imaginative reproductions of the ancient city based solely on the fancy of the author.

Recent discoveries have shown these fanciful restorations to have been in most cases utterly unlike the thing. Even those parts of Canina

drawings which represent actually existing remains are quite worthless from their extreme inaccuracy.

The collection of photographs made by Mr. J. H. Parker (to be obtained at Piale's) is of the highest value to the student; especially as many of the objects represented have since been destroyed. A great debt of gratitude is due to Mr. Parker for his care and labour in the production of this series.

Mr. F. M. Nichols' work on the *Roman Forum* is still useful from its numerous and well selected references to classical writings, but part of the work has been contradicted by subsequent excavations.

Some of the text of Marucchi's *Foro Romano*, Rome, 1883, is useful, but the plan is very inaccurate.

The *Walks through Rome*, by Aug. Charles Hare is a useful book to those who do not wish to study the subject with any minute accuracy.

The richly illustrated French works on the subject, such as Wey, *Description de Rome*, Dutert, *Forum Romanum*, and Duruy, *Histoire des Romains*, are chiefly to be regarded as picture-books, of little use to the serious student. Ampère's *L'histoire Romains a Rome*, is a work of a much higher order of merit, but on the whole, Mommsen's *History of Rome* is quite unrivalled among all the many histories of Rome that exist in so many languages. It has been translated into English.

Prof. Dyer's *City of Rome*, ed. of 1883, is a compact work, useful for reference, chiefly based on his article *Rome* in vol. ii. of Dr. W. Smith's *Dictionary of Ancient Geography*.

An extremely valuable collection of late classical and early mediæval documents, such as the *Regionary Catalogues* and others, has been collected by Urlichs, *Codex topographicus Urbis Romæ*, Wurtzburg, 1871.

The student must remember that to a large extent recent discoveries have rendered obsolete much of the previous literature on the topography of Rome; works, however, such as Becker's *Handbuch* (cited above) and his *De Romæ Veteris Muris atque portis*, Leipzig, 1842, which consist chiefly of illus-

trative matter from classical writings, will never lose their value, while the imaginative archæology of Canina and Mr. J. H. Parker can do nothing but mislead the student.

*Works on the Museums, Classical Sculpture, and Pictures of Rome.*

Pistoiesi, *Il Vaticano*, 1829-38.

Visconti, *Museo Chiaramonti, Pio Clementino and Gregoriano*, 1803-43.

Bottari, *Museo Capitolino*, Milan, 1821-2.

S. Q. Visconti, *Sculture della Villa Borghese*, 1796; and *Sculture del Palazzo Giustiniani*, 1811.

Winckelmann, *Opere di*, best edition is the Italian one by Fea, Prato, 1830.

Vitale, *Marmi nel Palazzo Torlonia*, n.d.

Benndorf, *Bildwerke des Lateran Museum*, Leipsic, 1867.

Wolff, *Bildwerke des Vaticans, &c.*, Berlin, 1870.

Schreiber, *Antiken Bildwerke der Villa Ludovisi*, Leipsic, 1880.

De Montault, *Musees et Galeries de Rome*, 1880.

Matz and Von Duhn, *Antike Bilwerke in Rom*, Leipsic, 1881.

Bernoulli, *Romische Iconographie*, Stuttgart, 1881.

See also vol. ii. of Overbeck, *Geschichte der Griechischen Plastik*, new ed. Leipsic, 1882; and other standard works on classical sculpture.

Of the more modern monuments of Rome, the late Prof. Nibby's *Roma Moderna*, 2 vols. 8vo. 1839,\* will be found perhaps the most detailed and accurate description. It forms a continuation to his more elaborate work, the *Roma Antica*.

On the Palaces of Rome, M. Letarouilly's *Edifices de Rome Moderne*, left unfinished by its author, is being completed by A. Simil, with splendid illustrations, in folio, and will form a magnificent and complete work.

\* Roma nell' Anno MDCCCXXXVIII., descritta da Antonio Nibby, 4 vols, 8vo, Roma, 1839-41. Parte II. Moderna.

Persons interested in the architecture of the more early Christian edifices of Rome will find excellent plans of all of them, with a copious explanatory text, in Canina's *Tempi Christiani*;\* in Hubsch's *Monumens de l'Architecture Chrétienne*, † of the Basilicas in particular in *Die Basiliken Christlichen Roms*, by Guttonsohn and Knapp, 1 vol. fol., with an explanatory introduction by Bunsen; and of many of the churches, not only of Rome, but of Southern Italy, in Schultz's *Bau-denkmäler*, 4 vols., with atlas, 1863. Fontana's work on the Churches of Rome contains a number of good outline illustrations and plans of the most remarkable Christian edifices in the modern city and its immediate vicinity, and of the principal works of art contained in them, accompanied by a concise explanatory text. ‡ A very useful supplement to the latter will be found in Tosi's work on the Sepulchral Monuments of the 15th and 16th cent., the best period of this department of art. § Much valuable information on the churches of Rome may be derived from Mr. A. Nesbitt's *Essay on the Churches of Rome earlier than 1150*, published in the Transactions of the English Society of Antiquaries.

On the environs of Rome the most generally useful works are Nibby's *Viaggi*, and especially his *Dintorni di Roma*, || 3 vols. 8vo., and Sir William Gell's *Topography of Rome and its Vicinity*. ¶ In both works the localities are arranged alphabetically, with descriptions of their present state, their ancient remains, &c. Another interesting work on this subject, is A. J. C.

\* *Rcherche sull'Architettura pur propria dei Tempi Christiani*. 1 vol. fol. Roma, 1846.

† *Monumens de l'Architecture Chrétienne depuis Constantin jusqu'à Charlemagne*, par Henri Hubsch. 1 vol. fol. Paris, 1866.

‡ *Raccolta delle Migliori Chiese di Romae Suburbane*, da Giacomo Fontana. 5 vols. fol. Romo, 1853-56. 1879.

§ *Descrizioni de' Monumenti Sepolcrali del xv. e xvi. Secoli, nelle Chiese di Roma*. 5 vols. folio. 1861.

|| *Analisi Storico - Topografico - Antiquaria della Carta de' Dintorni di Roma*, di A. Nibby. 3 vols. 8vo. Roma, 1848-49.

¶ *The Topography of Rome and its Vicinity*, Notes by Bunbury. 1 vol. 8vo.

Hare's *Days near Rome*. London, 1873. 2 vols. 8vo., with numerous spirited illustrations.

Upon the fine arts generally the most useful works for the visitor will be Kugler's *Italian Painting*,\* Crow and Cavalcaselle's *History of Painting in Italy*, † Burckhardt's *Cicerone* will assist visitors to appreciate the galleries in Rome, ‡ and for sculpture, Perkins's *Tuscan and Italian Sculptures*, § many of the works described in it being at Rome.

The best information on the mosaic in the churches will be found in Ciampini's *Monumenta Vetera*, 3 vols. fol. 1757; and in the work by Spithöver, *Mosaici delle Chiese di Roma*, with very handsomely executed chromo-lithographic plates and descriptive notes by Com. de Rossi. This is a very important work, in imp. fol., in 20 parts, giving copies of the Christian mosaics and specimens of the pavements of the churches in Rome anterior to the 15th century. The text is in Italian and French. ||

On the mediæval history of Rome, very little attended to since the publication of the *Decline and Fall* by Gibbon, the reader will derive much useful information on the principal events of the period, and many interesting topographical details, from Dr. Gregorovius' work, in 8 vols. on the *History of Rome in the Middle Ages*. An Italian version of this work may be had at Spithöver's library. ¶

\* Kugler, *Handbook of Painting; Italian Schools*. Edited by Sir Henry Layard. 1 vol. 8vo. London, 1887.

† Crowe and Cavalcaselle, *History of Painting in Italy*, from the 2nd to the 16th century. 5 vols. 8vo. London.

‡ Burckhardt (Jacob). *The Cicerone*, an art-guide to painting in Italy. New ed. revised by J. A. Crowe. (Murray.)

§ C. M. Perkins, *Tuscan Sculpture*. 2 vol. royal 8vo. London.

|| Lord Lindsay's *History of Christian Art*. 2 vols. 1886. Will be found very useful to those interested in the subject.

¶ *Geschichte der Stadt Rom im Mittelalter*, Stuttgart, 1869-1863. An interesting abstract of the earlier volumes of this work, by a writer well acquainted with the topography of Rome, has appeared in the 'Quarterly Review' (No. 229).

**Maps of Rome and its Environs.**—Rieu, *Romae veteris ichnographia*, Leiden, 1863; this quite supersedes the old maps of Nolli and Canina.

The Comm. De Rossi, *Piante di Roma Anteriori al Secolo XVI*, 1879; is valuable for its reproductions of mediæval plans and pictures of Rome, some of which show much that is now destroyed.

As regards the topographical details and physical features of the country, the maps of the provinces of Rome, published at Florence by the Military Geographical Institute, are the most recent and correct. The map, in 4 sheets, published in 1857 by the French *Dépôt de la Guerre*, is good;\* and next to it that of the Austrian Government, forming a part of the general map of Central Italy † both now out of print. The two survey maps by the Italian staff of the Environs and Neighbourhood of Rome, scale  $\frac{1}{33000}$ , are recent and very correct publications, with altitudes marked. To be had at Spithöver's. That of General Molkte, in 2 sheets, embraces a limited extent of the Campagna, but is very correct in details. Piale has published a general map of the Environs of Rome, in one sheet, which will answer the purpose of many visitors. Of the modern city, the best is that published by Spithöver. Besides the topographical details, it contains a copious marginal index, and is rendered clear by the use of colours, and the names of the streets are legibly engraved. We have endeavoured to give to our readers in this Handbook a plan founded on the most accurate and recent surveys with every detail, both as regards the ancient and modern city, which visitors will require. Bossi, Via Condotti, has a good supply of maps and modern surveys.

A good but now very rare work on the **Physical Geography and Geology of Rome and its immediate environs**,

\* Carte de la partie Sud-Ouest des Etats de l'Eglise, redigée au *Dépôt de la Guerre*, d'après la *Triangulation et les Levées exécutées par les Officiers d'Etat-Major*. Paris, 1857.

† Carta Topografica dello Stato Pontificio e del Gran Ducato di Toscana. Vienna, 1854

is Brocchi's *Suolo di Roma*, 1 vol. in 8vo. Dr. Tommasi-Crudeli's *Clima di Roma*, with topographical and geological maps of the environs of Rome (Loescher, Rome, 1886) is a very instructive work. Tito Berti's "Villa di Orazio" illustrates the poet's Sabine residence. The geologist will find, in the Museum of the Sapienza (see p. 296), and in that of the Frères de la Doctrine Chrétienne, Via San Bastianello, interesting collections of rocks and fossil organic remains. The first illustrative of Brocchi's descriptions, and made under the direction of that eminent naturalist. The second by a very active explorer, the Frère Indès, of that establishment. The late Professor James Forbes and Sir R. I. Murchison published interesting papers on the geology of the Latian hills and of the surrounding Campagna; and some excellent indications on the same subject will be found in Leopold von Buch's *Letters on Italy* (in German), and in a paper of the Marquis Lorenzo Pareto on the district N. of Rome. The most useful works on the **Botany of the environs of Rome**, although antiquated, are the *Prodromus Floræ Romanæ*, by Professor Sanguinetti, in 4to.; and on their **Zoology**, Prince Charles Bonaparte's *Fauna Italica*, 3 vols. folio.

Dr. Deakin's *Flora of the Colosseum of Rome* gives an illustrated catalogue of 420 plants which till recently grew spontaneously on the ruined amphitheatre.

#### BOOKSELLERS, CIRCULATING LIBRARIES, NEWS-ROOMS.

§ 53. **Bookseller, Publisher, and Stationer.**—The most extensive establishment of this kind in Rome is that of Spithöver, at 85, Piazza di Spagna; his collection of foreign works is the largest, especially in English, German, and French literature; guide-books; maps, ancient and modern, including the latest of the Italian Govt. Survey; engravings, &c. He is the publisher of Canina's and Cardinal Mai's works, and the exclusive

agent for the sale of Anderson's beautiful photographs. The business belongs to M. Haass, who speaks English and French fluently, and is able, and always ready, to give every information to foreign visitors on matters that may interest them at Rome, and who will obtain orders for the principal sights for his customers. An address-book is kept here containing the names of strangers in Rome. Newspapers, English and German, and Galignani's Messenger, may be had here. M. Haass is agent to the Arundel Society, and sole agent for the celebrated inalterable carbon photographs of Braun & Co., of Dornach, whose reproductions of the frescoes in the Sixtine Chapel, Raphael's Stanze, the Farnesina Palace, are wonderful. The popular German editions of classical music are to be had in this establishment.

Piale (Reading rooms, Circulating Library and Shop), 1 and 2, Piazza di Spagna, very comfortably fitted up, with a copious supply of English, American, German, Italian, and French newspapers, magazines, reviews, &c., which are kept for sale or hire. Attached to the news-room are a book-selling establishment and the largest circulating library in Rome, comprising about 15,000 vols. of English, French, German, and Italian works, including the latest publications. At Piale's will be found a depot of Mr. J. H. Parker's archæological and historical photographs of Rome and Italy, consisting of 3000 subjects; also photographs from the principal galleries in Rome at moderate prices, or in albums, tastefully bound in Roman vellum. Books in the same style, and English and foreign stationery. An address-book for foreigners is kept at Piale's throughout the season, and church ceremonies and every occurrence of interest are announced on a card in the shop some days before. Hunting appointments, races, &c., are duly posted up in proper time. The proprietor is glad to give information on every subject to visitors, and can also recommend intelligent and trustworthy guides, for visiting the city,

Messrs. Alinari and Cook, 90, Corso, booksellers and photographers, possess now one of the largest collections of photographs in Rome. Their books comprise the newest English works and editions *de luxe*.

Bocca, Piazza Colonna, is the best Italian and French bookseller, especially for works published by the Italian Government on legal and administrative subjects. In the establishment of Loescher, 347, Corso, strangers will find the *primeurs* of French and German literature, and a large stock of ancient and modern topographical and archæological works.

Moles and Mendel, 146, Corso, a well supplied modern library, with the newest editions in four languages.

The numerous works published by the Propaganda, on ecclesiastical literature, and in the Oriental languages, can be procured at the shop attached to the College Printing Office in the Via di Propaganda, or at Spithöver's.

§ 54. Bookbinders. — Rome is celebrated for its bindings in white vellum: the best are Olivieri, 87, Piazza di Spagna, especially for ornamental bindings; Moschetti, 47, Via Vittoria; Bencini, 172, Via Ripetta; and Andersen, 35, Vicolo dei due Macelli.

#### AMUSEMENTS.

§ 55. Theatres.—The *T. Costarsi*, Via Firenze, is the largest in Italy, and is used for operas, ballets, and Carnival masked balls. Annexed is the finest concert hall in Rome. The *T. Argentina*, for opera and ballet. For drama and comedy there are the theatres *Valle*, *Capranica*, *Manzoni*, *Metastasio*, *Rossini*, *Quirino*, *Nuovo*, *Goldoni*, and the *T. Nazionale*, in the street of the same name, built on a site which has become celebrated in the history of ancient art by the discovery of the two admirable bronze statues, the Athlete and the Boxer. Casts of these are placed in the vestibule.

Circuses. — Anfiteatro Umberto I. (Mausoleum of Augustus), Via del Pontefici.

*Alhambra*, Via Reale, Prati di Castello.

*Circo Reale*, same street.

**Aquarium.**—Piazza Manfredo Fanti, on the site of Mæcenas's gardens. A fine oval hall, with a lofty façade of Doric architecture resembling a Nymphæum. The interior is richly decorated with stuccoes and paintings by Prof. Zoeschi. Besides the display of fish, &c., there is a school of pisciculture annexed, and evening entertainments are given.

**Concerts.**—There are numerous concerts during the winter, given either by musical associations or distinguished artists. These are usually given in the Sala Costanzi, but there are many other fine concert rooms in Rome. That in the Palazzo Caffarelli (German Embassy) is generally used for German concerts. Several series of classical quartettes are given by the most celebrated masters during the season. Tickets at the English libraries.

§ 56. **Public Festivals.**—The Carnival may be said to exist no longer in Rome, the ten days hitherto devoted to masquerading on the Corso having been reduced to four, the characteristic horse-race which used to conclude each day's frolics, having been abolished, the former participation of the municipal authorities with their gorgeous carriages in the display, the daily parade of infantry and gallop of dragons along the Corso, having become things of the past.

At present the so-called Carnival Committees are endeavouring to keep up the falling institution by organising ponderous pieces of pageantry to amuse the public, who instead of being participants are merely spectators of the masquerades, which however are still kept up a good deal at the different theatres. About 3, the crowd assembles in the Corso, and masqueraders or spectators drive along in carriages, when the pelting with comfits and flowers is carried on until nightfall, all the windows and balconies being gaily

decked out and filled with the Roman *beau monde*. The Thursday and the last two days of the Carnival are the most exciting; the whole city seems then to be congregated in the Corso. The diversions end on the evening of Shrove Tuesday, with the *Moccoli*, when every one in the windows and in the streets appears with lighted tapers, and endeavours to keep his own alight and extinguish his neighbour's. The Corso is illuminated in this way from one extremity to the other, and the windows of the houses being filled with people holding lights in their hands, the scene is one of the most picturesque and extraordinary of the Carnival. This concludes an hour after dark, when an allegorical colossal group representing old father Carnival is conveyed in procession to the Piazza del Popolo, and consigned to a flaming bonfire amidst a grand display of rockets, petards and Bengal lights, after which theatres, masked balls, and suppers contribute to bury the Carnival.

**THE ARTISTS' CARNIVAL**, originated three-quarters of a century ago by the German artists in Rome, usually takes place at the beginning of May. Artists of all nations assemble for an early breakfast, at the Torre dei Schiavi, three m. outside the Porta Maggiore, and afterwards proceed in masquerade costumes to the grottoes of Cerbara, 4 m. farther along the road to Palestrina. After an incantation to the Sibyl, singing, speechifying, and distribution of mock orders, &c., there is a cold dinner followed by donkey-racing, spear-throwing, &c., and the fantastic procession returns to Rome in the evening with torches and Bengal lights.

**Festival of the Statuto** (first Sunday in June).—On this occasion the King reviews the troops of the garrison in the Pretorian camp; scholastic prize-medals and civic honorary distinctions are awarded by the Sindaco at the Capitol; the streets and public buildings are illuminated, and the girandola or fireworks take place at



Castel S. Angelo. Similar demonstrations of rejoicing are made throughout the whole kingdom.

**Birthday of Rome, April 21.**—The splendid ruins of the Forum and the Colosseum are illuminated at the expense of the Ministry of Public Instruction on this day, and occasionally in honour of royal or very distinguished visitors during their stay in Rome.

#### SPORTING.

§ 57. **Shooting, Hunting, &c.**—Sportsmen's licences are obtained without difficulty at a charge of 13 fr. per annum through the respective consuls. The principal sport about Rome is deer and boar-shooting in the forests along the sea-coast, woodcock and snipe-shooting in the marshy valleys about the Campagna and in the vicinity of Ostia and Porto in the winter and early spring, and quail-shooting along the coast, and especially about Porto d'Anzio, Fiumicino, Palo, and Santa Severa, on the arrival of the birds in May. The shooting season in the Campagna commences in August and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collections.

**Fox hunting.**—A pack of hounds is kept under the management of a committee of Roman noblemen and gentlemen. By its statutes the society consists of at least 100 members, each paying 250 lire a year. The establishment comprises an experienced English huntsman and whip, a stable of English hunters and a pack of hounds. The best mode of becoming acquainted with the Campagna is to join the Roman hunt. Hunting limited to foxes, between Nov. 15th and March 31. Strangers are allowed to become annual members, but as such cannot take any part in the deliberations of the society. *Foreigners remaining at Rome for the season can follow the hounds*

*occasionally, or drive to the meets without difficulty, and without being expected to contribute to the Hunt fund, unless they are regular attendants.* The meets generally take place twice a week, on Mondays and Thursdays at 11 A.M., and are often attended by upwards of 100 riders and double that number of carriages. The rendezvous are announced a week before in the daily papers, or at Barfoot's, 150, Babuino, and the English libraries. The best hunting-grounds are those crossed by the Viæ Appia and Nomentana. The hunting season concludes with races, which take place at the Capanelle, 5 miles outside the Porta San Giovanni, and are patronised by the King and Royal family.

There is a club of Roman gentlemen for the *Cucciarella*, or deer and wild-boar shooting in the marshy forests adjoining the sea. Foreigners are allowed to join the club. Entrance 50 lire. Subscription for three months, or during the winter to March 31, 37½ lire.

§ 58. **Saddle-Horses.**—Jarrett, 3, Piazza del Popolo has usually the best saddle-horses, and his livery stables are very well appointed. Bonafede, 59, Bocca di Leone; Cairolì, 84, Via Margutta. The usual charge is 250 to 350 frs. a month for a gentleman's horse, a little more when used for hunting, with a monthly gratuity, fixed by agreement, to the groom; for a ride 10 frs. For a day's hunting, 40 frs. The keep of a saddle-horse is 5 or 6 fr. per day.

#### CONVEYANCES.

§ 59. **Rail and Tramways.**—Railway communication between Rome and the different provinces of Italy is indicated in the official time-tables, to be bought at all the newspaper kiosks.

The rly. lines for the environs of Rome are mentioned in the description of each locality.

The principal *intramural* Tramways are from the Piazza di Venezia along the Via Nazionale and by the Pal. of Finance to the Rly. Stat. (P. delle

Terme) and *vice versa*; from the Rly. Stat. to the Lateran; and from the Rly. Stat. to the Porta San Lorenzo.

*Extramural* lines go to the Ch. of St. Paul from Piazza Montanara, S. Lorenzo from the gate of that name, Ponte Molle from the P. del Popolo, and St. Agnese from the P. del Quirinale.

§ 60. Omnibuses traverse the city in every direction, and halt in all the principal Piazzas. Their destination is distinctly marked outside and their tariff inside. They are in general very well appointed; 2 to 3 sous a course. All the hotel-keepers send omnibuses with a Commissionnaire to await travellers on the arrival of the trains. He will clear the luggage if entrusted with the keys, which may be safely done.

§ 61. Diligences. — Almost all the public conveyances out of Rome have ceased running, but some ill-appointed calèches set out for Palestrina from the Osteria de' Tre Re, near the Piazza di San Marco, at the foot of the Capitol; for Bracciano from the Albergo del Sole, near S. Andrea della Valle, every morning, in 5 hours; and for Genazzano, Olevano, Paliano, &c., 3 times a week, from an Osteria in the Via degli Orfani, near the Piazza Capranica. Carriages continue to run twice a day from Rome to Albano, Genzano (fares 3 francs), and even Velletri, in spite of railway competition.

**Tourist Offices in Rome.** — Thos. Cook and Son, 18, Piazza di Spagna, give reliable information, issue tickets for all parts of Europe, Egypt, Palestine, &c., and secure sleeping-car berths and coupés.

§ 62. Job Carriages. — Jarrett's carriages, 3, Piazza del Popolo, open or closed, are to be highly recommended. His landaus are well horsed, and steadily driven. There are several persons, and some of the hotel-keepers, who let carriages for hire by the day, half-day, or hour. The hire of a carriage for the day, not including the

coachman's *buonamano*, is from 20 to 25 frs. The hire of a carriage by the month varies with the period of the year, the smartness of the vehicle, and horses, from 600 to 700 frs., including coachman's *buonamano*, the owner engaging to furnish a close or open carriage as may be required. The hire of carriages during the Carnival festivities will exceed the prices here stated, often reaching 50 and 60 lire a day. On engaging a carriage by the month it will be advisable to sign a written agreement with the owner, stating that double fares will only be paid for excursions into the country exceeding 10 miles beyond the gates, such as to Veii, Tivoli, Palestrina, Albano, Ostia, Porto, &c., as attempts will often be made to exact 15 or 20 francs beyond the ordinary hire for a drive to places only 6 or 7 miles outside the walls. Mr. Jarrett's carriages have been already mentioned. The best single-horse coupés or victorias are to be found at Fedeli's successor's, 35, 53, 55, Via Mario de Fiori. Other reliable Jobmasters are Carlo Tomba, 1, Piazza della Pilotta; Bachioli, 25, Via S. Marcello; Cairolì, 90, Via Margutta; Fratelli Sebasti, 43, Piazza Nicosia; Francesco Fedeli, 15, Via dell'Impresa; Blasi, 48, Via Vittoria.

§ 63. Cabs. — The principal stands are in the Piazza di Spagna, the Piazzas San Lorenzo in Lucina, and Monte Citorio, in the Piazza Venezia near the Capitol, under the Colonnades in the Piazza S. Pietro, and at the rly. stat., where also a municipal service of cabs awaits the arrival of every train. These vehicles are not allowed to ply in other parts of the city. (For *Fares*, see next page.)

§ 64. Steam Communication with Civita Vecchia. — The interruption of the navigation treaty between Italy and France prevents the steamers of the latter country from touching Italian ports just now.

An Italian postal steamer of the Rubattino Co. leaves Civita Vecchia for Sardinia every day and *vice versa*.

## CARRIAGE FARES.

	1-HORSE OPEN CARRIAGE.		1-HORSE BROUGHAM.		2-HORSE CARRIAGE.	
	By day.	By night.	By day.	By night.	By day.	By night.
<b>IN THE CITY.</b>						
The course for one or two persons . . . . . L.	1,00	1,20	1,20	1,30	2,00	2,50
By the hour (each hour) . . .	2,00	2,20	2,25	2,60	3,00	3,50
For every quarter of an hour over the hour . . . . .	0,45	0,50	0,55	0,60	0,70	0,85
<b>OUTSIDE THE GATES.</b>						
A course from any part of the city to the Tramway Station outside the Porta S. Lorenzo . . . . . L.	1,20	1,60	1,40	2,00	2,50	2,80
By the hour from any part of the city to the Cemetery of Campo Verano out of the Porta S. Lorenzo . . . . .	2,20	2,70	2,50	3,00	3,50	4,00
For every extra quarter of an hour . . . . .	0,50	0,65	0,60	0,70	0,85	0,95
By the hour out of any gate as far as 3 kilometres including the Porta S. Lorenzo . . . . .	2,50		3,00		4,00	
For every extra quarter of an hour . . . . .	0,50		0,60		0,80	

*N.B.*—After nightfall a bargain must be made except to the Tramway Station and Cemetery of Campo Verano outside the Porta S. Lorenzo.

The price of the course increases 20 cents in the day and 40 cents at night for every extra person over two, for one-horse carriages, and at the same rate for each person over four, for two-horse carriages.

In a one-horse carriage, by the hour, no extra charge for a third person.

There is no charge for a carpet bag or any small article.

Articles of a larger size or weight 50 cents extra each.

Drivers are obliged to carry this tariff, and produce it on demand.

A steamer leaves C. V. every Sunday and every second Monday for Leghorn, Genoa, Marseilles, and Barcelona, and another arrives from those ports on the same days.

A steamer leaves C. V. every Monday and every second Saturday for Naples and Sicily, and another arrives from those ports on the same day.

#### PROTESTANT CHURCHES, &c.

##### § 66. Church of England Services.

—All Saints' Church, a handsome building, designed by G. E. Street, R.A., in the *Via Babuino*. It is built on the site of the ex-convent of *Gesu e Maria*,

The style is Gothic, and it is richly decorated with marble. The cost has been already not less than £32,000, which has been raised by voluntary subscriptions. It was opened for public worship on Easter Sunday, 1887. (Chaplain, Rev. Hy. W. Wasse.) Celebration of the Holy Communion every Sunday at 8:30 A.M. Morning Service throughout the year, with Holy Communion at 11 A.M., and Evening Service at 3 P.M. These hours are varied in summer to avoid the great heat. The Holy Communion is administered on all the great festivals of the Church. Matins every weekday at 10 A.M., and evensong as well at 3 P.M. The ch. is supported entirely

by the contributions of visitors and the subscriptions of residents. Sittings may be obtained on application at the ch. for 35s. each; this includes the use of a Lending Library of religious books, which may be changed every Sunday. Donations in books or money are received to keep up the library.

§ 67. **Trinity Church**, Piazza di San Silvestro, was opened 1874. Services at 11 A.M. and 3 P.M. Holy Communion on the 1st Sunday in the month, Christmas, and Easter days.

This church, built by the architect Cipolla, was the first English ch. erected within the walls of Rome. Open from the middle of October to the end of May. The services are dependent on voluntary contributions.

§ 68. **St. Paul's Church**.—American Episcopal service. Via Nazionale, corner of Via Napoli. This is a handsome edifice in the Lombard-Gothic style, designed by G. E. Street, R.A., and the largest place of Protestant worship in Rome. Services on Sundays, Christmas-day, and Good Friday, at 8.30 and 11 A.M. and 4 P.M. On Holy-days and daily in Lent, at 10 A.M. The organ is a fine instrument. The peal of bells is very complete and harmonious. The Mosaic of the Apse and Reredos was designed by Burne Jones, and executed by the Murano Glass Co. at Venice. St. Paul's ch. was built by subscription and has no endowment. Donations received at the church door, or by the Rector, Rev. Dr. Nevin, 16, Via Nazionale.

§ 69. **Presbyterian Church**, 7, Via Venti Settembre. Open from October to July. Services at 11 A.M. and 3 P.M. every Sunday, conducted by ministers appointed by the Free and Established Churches of Scotland. Attached is a gratuitous circulating library for the use of the congregation. This ch. is self-supporting.

§ 70. **German Protestant service at**

the Embassy, Caffarelli Palace, Capitol. Rev. M. Reineke, minister.

§ 71. ITALIAN EVANGELICAL CHAPELS, WITH SCHOOLS ANNEXED.

**Waldensian**, Via Nazionale. Rev. — Prochet, minister.

**Free Church**, Piazza Ponte S. Angelo. Rev. A. Gavazzi and L. Conti, min.

**Methodist**, 72, Via della Scrofa. Rev. A. J. Piggott, min.

**American Methodist**, Via Poli. Dr. L. Vernon, min.

**Baptist**, 35, Piazza S. Lorenzo. Rev. J. Wall, min.

**American Baptist**, Piazza Montecitorio. Dr. G. Taylor, min.

**Military**, Via della Scrofa. L. Cappellini, min.

**Apostolic**, 153, Via Urbana. P. Grassi, min.

**Apostolic**, 94, Via della Renella. A. Petocchi, min.

**Free**, 15, Vicolo Soderina. Prof. C. Zanini, min.

§ 72. **British Society's Mission to the Jews**, 75, Via Napoleone. Rev. A. Oliel.

§ 73. **Jewish Synagogues** (called *Scuole*), Piazza Cenci. Nuovo, Del tempio, Siciliana (Italian rite). Catalana, Spagnuola (Spanish rite).

§ 74. **Religious Educational Institution**.—Talmud Tora, in Via Rua.

PROTESTANT FUNERALS AND CHARITY.

§ 75. *Funerals.*

**Protestant Funerals**.—The interment of Protestants is placed under the superintendence of the committees of the English and German Churches, who have fixed a tariff of charges, which is presented by the keeper of the cemetery, or the undertaker, to the family of the deceased. This tariff includes everything, such as hearses

coffin, mourning-carriages, payments to the Roman municipality for the ground, fees to the Officers, &c. The funerals are divided into 3 classes: 1st, 650 francs, or 26*l.*, including a vault for supporting a large monument; 2nd, 300 frs., without a vault, but in every other respect decent; 3rd, for persons unable to incur more expense, as certified by the British or United States Consuls, 65 frs. only for cemetery fees. These charges do not include a leaden coffin, which will cost 55 cents. per lb. weight; or carriages, &c. The clergyman attending the funeral generally receives a gratuity of 60 f. Sig. Giovanni Trucchi, keeper of the Protestant Cemetery, is the undertaker appointed by the British Church Burial Committee. He is also chief inspector of the Roman Catholic Cemetery. His address is 17, Via della Quatro Fontane. Sig. Trucchi will also attend to the erection of monuments and railings and will keep them in order.

Funerals of British and American Roman Catholics are under the direction of the curate of the parish in which the death takes place. The church charges, as well as those at the extramural cemetery of S. Lorenzo, are regulated by a fixed tariff. All intramural burials in churches, &c., are forbidden.

#### § 76. ROMAN BRITISH RELIEF FUND.

(Established 1879.)

##### Purposes.

1. To assist in forwarding to England destitute British subjects. 2. To grant them temporary relief in cases of sickness or distress. 3. To assist British-born females residing in the city or its immediate neighbourhood, who may be in absolute want from sickness or other causes.

Relief is granted without reference to the creed of the recipient.

##### President.

*Et Hon. Sir John Savile, G.C.B.,  
British Ambassador.*

##### Treasurer.

*A. Macbean, Esq., 378, Corso.*

Subscriptions received by the Treasurer and Messrs. Maquay, Hooker, and Co., and Messrs. Plowden and Co., Bankers.

#### § 77. FOREIGN AMBASSADORS, MINISTERS AND CONSULS ACCREDITED TO THE COURT OF ITALY.

*America (U. S.).—Hon. G. B. Stallo, Min. Plen., 11, Via Gaeta.*

*Austria-Hungary.—Count Emanuel Ludolf, Ambassador, Palazzo Chigi, Corso.*

*Bavaria.—Count Charles De Moy, Min. Plen., 25, Via Quattro Fontane.*

*Belgium.—Chev. Van Loo, Min. Plen., Palazzo Roccagiovine.*

*Brazil.—Chev. Lopes Netto, Min. Plen., Via Balbo.*

*Denmark.—Chev. de Hegermann Lindencrone, Min. Plen., Via Rasella Palazzo Tittoni.*

*France.—Count de Mony, Ambassador, Palazzo Farnese.*

*Germany.—M. de Keudell, Ambassador, Palazzo Cafferelli.*

*Great Britain.—Sir Savile Lumley, G.C.B., Ambassador, Via Venti Settembre.*

*Greece.—M. Pappariopoulo, Min., 18, Piazza del Popolo.*

*Holland.—Chev. de Westenberg, Min. Plen., Palazzo Bonaparte, Piazza di Venezia.*

*Japan.—Fujimaru Tanaka, Min. Plen., Via Castelfidardo.*

*Mexico.—M. J. Sancher Arcona, Min., 156, Via Urbana.*

*Portugal.—Count Carvalho e Vasconcellos, Min. Plen., Piazza S. Silvestro.*

*Russia.—Baron d'Uxhull, Ambassador, 518, Corso.*

*Spain.—Count J. A. Rascon, Min. Plen., Palazzo di Spagna.*

*Sweden and Norway.—M. Lindstrand, Min. Plen., 196, Via Nazionale.*

*Switzerland.—M. Simon Bavier, Min. Plen., 41, Via Quattro Fontane.*

*Turkey.—Photiades Pasha, Ambassador, Piazza Mignanelli.*

(And several South American Republics.)

*British Consul for Central Italy resident at Rome.*—A. R. Franz, Esq., 96, Piazza San Claudi.

*United States Consul.*—W. L. Alden, Esq., Via Sistina.

§ 78. FOREIGN REPRESENTATIVES ACCREDITED TO THE HOLY SEE.

*Austria-Hungary.*—Count Paar, Ambassador, 6, P. di Venezia.

*Bavaria.*—Baron A. de Cetto, Min. Plen., Palazzo Roccagiovine.

*Belgium.*—Baron de Pitteurs-Hiegaerts, Min. Plen., 80, Piazza S. S. Apostole.

*Brazil.*—Baron de Aguiard'Andrada, Min. Plen., 4A, Piazza in Lucina.

*France.*—Count A. de Rêhaine, Ambassador, Palazzo Rospigliosi.

*Portugal.*—M. Martens de Ferrao, Ambassador, 4, Piazza Cardelli.

*Spain.*—Marquis de Molins, Ambassador, Palazzo di Spagna.

(And several South American Republics.)

§ 79. Passports and police regulations regarding foreigners.—Passports are practically unnecessary in Rome, but in compliance with the recent recommendation of our Government, it is advisable for British subjects visiting Italy to be bearers of passports proving their nationality in case of difficulties with the police, especially on excursions in the provinces. (For procuring passports, see p. 4.)

ETIQUETTE.

§ 80. Presentations to the King and Queen.—The royal family reside permanently at the Quirinal Palace from the middle of November to the beginning of June, or later, according to the closing of Parliament. Strangers wishing to be presented at Court and attend the receptions must apply to their diplomatic representatives in Rome. Nothing can exceed the exquisite courtesy of the Queen; and her perfect knowledge of French, English, and German enables her to converse

fluently in their own languages with foreigners who have the honour of being presented to Her Majesty. The King is also extremely affable. Invitations to the Court balls in the winter usually follow presentations.

§ 81. Presentations to the Pope.—

All foreigners desiring to be presented to the Pope must write an application to that effect addressed to *Monsignore Maestro di Camera*, or Grand Chamberlain, or be presented by the representative of their country at the Holy See. As regards the English, who have no such officially accredited minister, application must be made through some private channel, or by writing directly to the *Maestro di Camera*, *Monsignor Macchi*. British Roman Catholics will experience no difficulty if they apply to British Ecclesiastics at the Papal Court. *Monsignor Stonor* usually responds very courteously to such applications. Americans follow the same routine as other foreigners, but they will be much assisted by the Superior of the American College.

Applicants are informed by the *Maestro di Camera*, that they will be received on a certain day and hour; they can either present themselves in uniform or in evening dress without gloves; ladies in black dresses and veils; they are ushered separately into the Pope's cabinet by the *Maestro di Camera*; but if the party is numerous, and ladies are present, audience is granted in one of the long galleries, or to deputations and pilgrims in the Consistorial Hall. During private audiences the Pope is only accompanied by a few prelates and *Camerieri segreti*, who introduce the visitors by name; but on public receptions His Holiness is attended by the Cardinals and prelates of his court and by his noble guards. It is the etiquette that Protestants should show the same mark of respect to His Holiness as they do on being presented to their own sovereign, by kissing his hand, if offered. Roman Catholics kiss the Pope's foot, or make such an obeisance as to show they desire to do so. The mode of

addressing His Holiness is, in Italian, *Santità* or *Santo Padre*; in French, which the present Pope speaks fluently, *Sainteté* or *Saint Père*. At the conclusion of the audience the Pope confers his blessing on all present, who are expected to kneel to receive it, and the blessing is declared by His Holiness to extend to the rosaries or other objects of devotion which his visitors may have brought with them for that purpose. Very rarely, as in the case of royal personages, the Pope invites distinguished guests to his table.

§ 83. Clubs.—There is a club of German artists, in the Palazzo Campitelli to which all foreigners can be admitted, provided they speak German; the subscription is 35 lire a-year, or 10 lire a month; attached to it is a library of works on Rome and the fine arts, amounting to 3000 volumes. A German Association for skittle playing, presided over by the German Ambassador, was opened in 1886, outside the Piazza del Popolo in the Villa Strohlferri, adjoining the gate of Villa Borghese. Subscribers must be presented, speak German, and pay 25 francs per annum. The *International Artistic Association* has a life and costume school, library, and reception rooms at 54, Via Margutta, where musical and social meetings frequently take place. Several Italian clubs have been organised since the occupation of Rome by the Italian Government.

The most fashionable is the *Circolo della Caccia* (the jockey club), Corso, Palazzo Buonaccorsi, the resort of the *fine fleur* of the Roman society. Foreigners of distinction and diplomats are admitted as permanent, or as season members, by ballot.

The *Casino Bernini*, 55, Fontanella di Borghese, is the rendezvous of young men belonging to the middle class.

The *Circolo Nazionale* is composed almost exclusively of Government officers. Dancing and musical parties are given by the club during the season.

The "*Società Geografica Italiana*," and the Roman section of the Italian

Alpine Club, hold their meetings in 28, Via del Collegio Romano.

The *Alpine Club* (26 Via Collegio Romano) organises very interesting excursions every spring for the purpose of exploring in a scientific manner the mountains bordering the plain of Latium. These are varied by archaeological rambles, which strangers can join by giving in their names three days before, at the club.

The *Cunottieri del Tevere* form a rowing club, and occasionally give regattas on the Tiber. Its boathouses and rooms are at the N. end of the *Passeggiata di Ripetta*. On the opposite side of the river, adjoining the Ripetta bridge, are the headquarters of the rival rowing club, "*Roma*."

§ 86. Table of Monneys, Weights, and Measures, in use at Rome, showing their English Equivalents:—

The decimal system of money is in use throughout Italy, the unit being the *Lira*, equal in value to the French franc; the coins being—in gold, of 100, 50, 20, 10, and 5 lire; in silver, of 5, 2½, 2, 1, ½, and ¼ lire; and in bronze, of 10, 5, 2, and 1 centimes.

The circulating medium in Rome consists at present of notes of the Banca Nazionale and Banca Romana, but the legal currency being metallic there is no premium on silver or gold, and the exchange on England is usually at par.

#### *Measures of Length.*

Roman foot =	Eng. in. 11 $\frac{7}{16}$
Metre . . . . .	39 $\frac{13}{160}$
Roman palm . . . . .	8 $\frac{7}{16}$
Canna of 8 palms . . . . .	66 $\frac{1}{2}$
Roman mile . . . . .	Eng. yds. 1628

The French metre, with its fractions and multiples, has been legally established in Rome. In shops a *canna* is usually reckoned as 2 metres, and distances are reckoned officially in kilometres, although the peasantry still understand nothing but miles.

#### *Measures of Capacity.*

Barile of wine or oil ..	Eng. galls.
12 $\frac{3}{8}$ =	60 litres.
Bocale ..	Eng. quarts 1 $\frac{1}{2}$ = 2 litres.

The legal measures of capacity in Rome now, as well as in the rest of Italy, are on the French

decimal system of litres and hectolitres. The Roman barrel has been consequently enlarged to the exact capacity of 60 litres.

*Measure for Land.*

The rubbio { Imperial acres  $4\frac{6}{70}$   
Hectares ..  $1\frac{85}{100}$

In the same manner, land in the province of Rome is now measured by hectares, instead of *rubbi*, although the latter term is retained in familiar parlance.

*Weights.*

Roman pound = Eng. avdp. (within a trifling fraction) oz. 12 ( $11\frac{88}{100}$ )  
Roman pound used in weighing gold and silver, divided into 12 oz. or 288 denari =  
Eng. Troy grs. 5187  
Roman ounce .. .. . 432½  
Denaro .. .. . 18

The French kilogramme and its fractions have superseded the old Roman weights. When a *pound* of anything is purchased now, as is still the custom from long habit among the people, the dealer weighs out  $\frac{1}{2}$  of a kilo, which is a fraction less than the old Roman pound.

§ 87. STRANGER'S DIARY IN ROME.

GALLERIES.

BARBERINI, every day, 12 to 5 o'clock, except Sunday.

BORGHESE, pictures in the Palace, on Monday, Wednesday, and Friday, from 9 to 3 o'clock, closed from July 15 to Oct. 15; the Casino in the Villa Borghese, containing the sculptures, on Saturday only, 12 to 4.

CAPITOL, every day, 10 to 3 o'clock. Entrance, 50 cents. Free on Sundays, 10 to 1.

COLONNA, Tuesday, Thursday, and Saturday, 11 to 3 o'clock; entrance from 17, Via degli Archi della Pilotta.

CORSINI, on Monday, Thursday, and Saturday, 9 to 3 o'clock.

DORIA, Tuesdays and Fridays, 10 to 2 o'clock: if either of these days is a festival, the gallery is open on the day following; closed from July 15 to Sept. 15.

[Rome.]

FARNESE PALACE, only shown by special permission of the French ambassador.

THE FARNESINA PALACE, with Raphael's frescoes. Open only on the 1st and 15th of every month, 12 to 3.

LATERAN MUSEUM, every day, 10 to 3 o'clock, except Sundays and festivals.

MONTE DI PIETÀ, only to be seen by special permission of the Director.

ROSPIGLIOSI CASINO, Wednesdays and Saturdays, 9 to 3 o'clock.

SCIARRA. This gallery is now closed to the public. Several of the best pictures have been transferred to the private apartments of the prince, who only admits visitors bearing a special introduction.

S. LUCA, every day, 10 to 4 o'clock, except Sundays and festivals.

SPADA PALACE. On Tuesday, Thursday, and Saturday; apply to the porter.

TORLONIA MUSEUM (sculpture), Via delle stalle di Corsini, near the Corsini Palace. Permission to be applied for at the Torlonia palace.

VATICAN SCULPTURE GALLERY, open from 9 to 3 every day except Thursday and Saturday. Tickets of admission may be obtained from bankers, the booksellers in Piazza di Spagna, or on personal application at the Major Domo's office in the Vatican, from 9 to 12. All the Vatican galleries are closed on Sunday and Festivals.

The picture gallery is open from 9 to 3 every day except Saturday. The Egyptian and Etruscan Museums, and the Gallery of Tapestries, on Thursday, from 9 to 3.

Visitors are introduced by the custodi into the library, a certain number at a time, at the door on the left of the entry to the Chiaramonti Museum. The *Scala Regia*, called also Bernini's staircase, is ascended by visitors to the Sixtine Chapel, but the Sala Regia, the Ducale Hall, and the Pauline Chapel are not now shown, except through personal acquaintances in the palace. The sacristy and treasury have not been visible since 1870.

D



To see the Mosaic manufactory, visitors enter by the court of S. Damasus, with tickets obtainable from the *fattore Generale*, at the Chapter-house of St. Peter's.

Permission to see the paintings of Pinturicchio in the *Camere di Borgia* (Alexander VI.), as also to inspect the principal codexes, manuscripts, &c., in the library, may be obtained from the Vatican librarian, or from the Prefect of the Sacred Palaces. The custode of Raphael's *stanze* will show the chapels of Nicholas V., of St. Pius V., and of Urban VIII., with the Hall of the Immaculate Conception. Painters, sculptors, and photographers desirous of taking copies or making studies in the Vatican, must address their request for permission to the Pope's Major Domo.

The Vatican Archives may be consulted for purposes of study by permission of his Holiness the Pope, to obtain which application should be made to the Archivist, Cardinal Hergenrother, Palazzo Chigi, Corso. The Zecca (mint), adjoining the Vatican Palace, may be visited daily.

The armoury is not now shown, but the Vatican gardens may be visited at certain hours by arranging with the gardener, Signor Cesare Balsani; and the Pontifical stables, coach-houses, and equipages, may be seen on application to the head coachman.

Permission to visit the Crypt of St. Peter's may be obtained on application to the Pope through Cardinal Monaco di Lavaletta, or through Mgr. Accoramboni, Palazzo della Cancelleria.

The *Dome* of St. Peter's is accessible with a special permission, to be obtained at the chapter-house of St. Peter's.

MUSEUMS. — Admission 1 lira on week days, 9 to 2.30. KIRCHERIAN (closed on feast days), and AGRARIAN, free on Sundays. INDUSTRIAL (Medieval Art), adm. 50c. on Sunday.

#### VILLAS.

ALBANI, Tuesday, 12 to 4 o'clock; permission required from Prince Torlonia.

BORGHESE, the grounds, on Sunday, Tuesday, Thursday, and Saturday, after 12 o'clock; the Museum of Sculpture at the Villa Borghese, only on Saturday, 12 to 4 o'clock.

LUDOVISI MUSEUM, daily, 12 to 4 o'clock. Permission to be obtained through the British or American consul.

MEDICI GARDENS, entrance only to be obtained from the Director of the French Academy, or by seeing the porter.

PAMFILI, on Mondays and Fridays.

TORLONIA, outside the Porta Pia, Wednesdays, 1 to 3 o'clock; permission at Prince Torlonia's, Piazza di Venezia.

PALATINE HILL. Imperial Palaces; BATHS OF TITUS and BATHS OF CARACALLA. On week days from 9 till sunset: entrance 1 lira: free on Sundays. In summer these places are closed during the hot part of the day.

WOLKONSKY VILLA, on the Cælian: permission to be obtained at the Russian Embassy and at the bankers'.

No permissions are required to visit the Catacombs.

The *custodi* are in the habit of receiving a gratuity, at the Vatican and private galleries, but not at the galleries where admission is paid for.

#### § 88. PLAN FOR VISITING THE SIGHTS OF ROME IN 8 DAYS, ACCORDING TO LOCAL ARRANGEMENT.

For travellers who can only dispose of a limited time in Rome, the following topographical index of the principal places to be visited will be found useful.

#### I. Porta del Popolo to the Capitol.

Porta del Popolo and Piazza.  
Obelisk.  
Ch. of S. Maria del Popolo.  
Hospital of S. Giacomo.  
Ch. of S. Carlo al Corso.

Pal. Ruspoli.  
 Ch. of S. Lorenzo in Lucina.  
 Pal. Chigi.  
 Piazza Colonna and the Column of Marcus Aurelius.  
 Parliament House and Obelisk on Monte Citorio.  
 Temple of Neptune (Exchange).  
 Ch. of S. Ignazio.  
 Kircherian Museum.  
 Ch. of S. Marcelllo.  
 Ch. of S. Maria in Via Lata, adjoining.  
 Pal. Doria.  
 Pal. Bonaparte.  
 Piazza and Pal. di Venezia.  
 Pal. Torlonia.  
 Tomb of Bibulus.  
 Tomb of the Clandian Family; Ch. of S. Marco.  
 Pal. Altieri.  
 Ch. of the Gesh.

## II. The Capitol to the Lateran.

Capitoline Hill.  
 Piazza.  
 Fountain.  
 Palace of the Senators.  
 Tabularium.  
 View from the Tower.  
 Pal. of the Conservators.  
 New Museum.  
 Gallery of Pictures.  
 Museum of Sculpture.  
 Ch. of S. Maria di Ara Cœli.  
 Monument of Victor Emanuel.  
 Tarpeian Rock.  
 Clivus Capitolinus.  
 Mamertine Prison.  
 Academy of St. Luke.  
 Ch. of S. Martina.  
 Roman Forum.  
 Milliarium Aureum.  
 Ancient Rostra.  
 Temple of Saturn.  
 Temple of Vespasian.  
 Temple of Concord.  
 Arch of Septimius Severus.  
 Column of Phocas.  
 Basilica Julia.  
 Temple of Castor.  
 Temple of Julius Cæsar.  
 Temple of Vesta.  
 House of the Vestal Virgins—Regia.  
 Sacra Via.  
 Temple of Antoninus and Faustina.  
 Temple of Romulus (Ch. of S. Cosma e Damiano).  
 Basilica of Constantine.  
 Ch. of S. Francesca Romana.  
 Arch of Titus.  
 Palatine Hill.  
 Imperial Palaces.  
 Temple of Venus and Rome.  
 Colosseum.  
 Meta Sudans.  
 Arch of Constantine.  
 Cælian Hill.  
 Ch. of S. Gregorio.  
 Ch. and Convent of S. Giovanni e Paolo.  
 Arch of Dolabella.  
 Ch. of S. Maria della Navicella.  
 Villa Mattel, now Hoffman.

Ch. of S. Stefano Rotondo.  
 Ch. of i Quattro Santi Inconorati.  
 Ch. of S. Clemente.

## III. The Lateran to the Quirinal.

Obelisk of the Lateran.  
 Ch. of S. John Lateran.  
 Baptistery.  
 Lateran Palace and Museums.  
 Scala Santa.  
 Gate of S. Giovanni.  
 Porta Asinaria.  
 Basilica of Santa Croce in Gerusalemme.  
 Amphitheatrum Castrense.  
 Porta Maggiore.  
 Aqueducts.  
 Tomb of the Baker Euryaces.  
 Temple of Minerva Medica (Nymphæum).  
 Columbarium of Lucius Arruntius.  
 Castellum aquæ of Alexander Severus.  
 Ch. of S. Bibiana.  
 Porta S. Lorenzo.  
 Basilica of S. Lorenzo, *extra muros* and Cemetery.  
 Arch of Gallienus.  
 So-called "Villa of Mæcenas."  
 Ch. of S. Prassede.  
 Basilica of S. Maria Maggiore.  
 Obelisk and Column.  
 Ch. of S. Pudentiana.  
 Ch. of S. Martino ai Monti.  
 Ch. of S. Pietro in Vincoli.  
 Vicus Sceleratus.  
 Baths of Titus.  
 Sette Sale.  
 Tor de' Conti.  
 Forum Transitorium.  
 Forum of Augustus.  
 Temple of Mars Ultor.  
 Forum of Trajan.  
 Trajan's Column.  
 Ch. of S. Maria di Loreto.  
 Colonna Palace and Gardens.  
 Thermæ of Constantine.  
 Ch. of SS. Apostoli.  
 Pal. Odescalchi.

## IV. The Quirinal to the Mausoleum of Augustus.

Quirinal Palace and Gardens.  
 Monte Cavallo and Obelisk.  
 Fountain.  
 Consulta Palace.  
 Rospigliosi Palace.  
 Ch. of SS. Domenico e Sisto.  
 Torre delle Milizie.  
 Servian walls.  
 Via Nazionale.  
 Ch. of S. Vitale.  
 American Church.  
 Ch. of S. Andrea al Quirinale.  
 Fontana de' Termini.  
 Ch. of San Bernardo.  
 Baths of Diocletian.  
 Ch. of S. Maria degli Angeli.  
 Prætorian Camp.  
 Palace of Finance.  
 Agger of Servius Tullius at the rly. station.

Sta. Susanna.  
 Ch. of S. Maria della Vittoria.  
 Porta Pia.  
 Columbarium of the Vigna di Lozano.  
 Ch. of S. Agnese fuori le Mura.  
 Ch. of S. Costanza.  
 Porta Salaria.  
 Mausoleum of L. Poetus.  
 Villa Albani.  
 Villa Ludovisi.  
 Fountain of the Tritone.  
 Ch. of Cappuccini.  
 Pal. Barberini.  
 Fountain of Trevi.  
 Ch. of S. Andrea delle Fratte.  
 Propaganda College and Monument.  
 Piazza di Spagna and the Barcaccia Fountain.  
 Ch. and Stairs of la Trinità de' Monti.  
 Obelisk.  
 Houses of the Zuccheri and of Ponsini.  
 Villa de' Medici (Academy of France).  
 Pincian Hill.  
 Villa Borgnese.

#### V. Mausoleum of Augustus to the Velabrum.

Mausoleum of Augustus (Via del Pontefici).  
 Pal. Borgnese.  
 Pal. di Firenze.  
 Pantheon.  
 Ch. of S. Maria sopra Minerva.  
 Benedictine Library.  
 Pal. Lante.  
 University (La Sapienza).  
 Pal. Madama (Senate House).  
 Pal. Giustiniani.  
 Ch. of S. Luigi de' Francesi.  
 Ch. of S. Agostino.  
 Angelica Library.  
 Pal. Altemps.  
 House of Raphael (Via de' Coronari).  
 Pal. Ciocciaporci.  
 Pal. Nicolini.  
 Ch. of S. Maria in Vallicella.  
 Pal. Turci.  
 S. Maria della Pace.  
 Pal. Montevecchio.  
 Ch. of S. Maria dell' Anima.  
 Piazza Navona.  
 Fountains.  
 Obelisk.  
 Pal. Pamfili.  
 Ch. of S. Agnese.  
 Pal. Braschi.  
 Statue of Pasquin.  
 Massimo Palace.  
 Ch. of S. Andrea delle Valle.  
 Corso Vittorio Emanuele.  
 Theatre of Pompey.  
 Vidoni Palace.  
 Mattei Palace.  
 Caserta Palace.  
 Fountain of the Tartarughe.  
 Porticus of Octavia.  
 Ch. of S. Angelo in Pescheria.  
 Theatre of Marcellus.  
 Orsini Palace.  
 Ghetto (Jews' quarter).  
 Cenci Palace.

Theatre of Balbus.  
 Forum Oltorium (Piazza Montanara).  
 Ch. of S. Niccolò in Carcere (Temple of Juno, Hope, and Piety).  
 Hospital of the Consolazione.

#### VI. The Velabrum to the Fabrician Bridge.

Forum Boarium.  
 Arch of Janus.  
 Arch of Septimius Severus (Silversmiths).  
 Ch. of S. Giorgio in Velabro.  
 Cloaca Maxima and Acqua Argentina.  
 Ch. of Sta. Anastasia.  
 Circus Maximus.  
 Baths of Caracalla.  
 Ch. of SS. Nereo ed Achilleo.  
 Tomb of the Scipios.  
 Columbaria in the Vigna Codini, &c.  
 Arch of Drusus (so called).  
 Porta S. Sebastiano.  
 Columbarium of the *Liberti* of Augustus.  
 Columbarium of the *Liberti* of Livia.  
 Basilica of S. Sebastian *extra muros*.  
 Catacombs.  
 Circus of Maxentius.  
 Tomb of Cæcilia Metella.  
 Tomb of the Servilli.  
 Tomb, called Temple of Bacchus.  
 The so-called Fountain of Egeria.  
 Basilica of San Paolo.  
 Ch. of S. Paolo alle Tre Fontane.  
 Porta S. Paolo.  
 Pyramid of Caius Cestius.  
 Protestant Burial-ground.  
 Monte Testaccio.  
 Emporium and Marmorata.  
 Aventine.  
 Ch. of S. Prisca.  
 Remains of Servian Wall in the Vigna del Collegio Romano.  
 Ch. of S. Saba.  
 Ch. of S. Sabina.  
 Ch. of S. Alessio.  
 Ch. of S. Maria Aventinense.  
 Ch. of S. Maria in Cosmedin.  
 Temple of Ceres and Proserpine.  
 Bocca della Verità.  
 Temple of Vesta (so called).  
 Temple of Fortuna Virilis.  
 House of Cola di Rienzo (so called).  
 Ponte Rotto.

#### VII. The Fabrician Bridge to the Ponte di S. Angelo.

Ponte de' Quattro Capri (Pons Fabricius).  
 Hospital of Benfratelli.  
 Island of the Tiber.  
 Ch. of S. Bartolommeo.  
 Ponte di S. Bartolommeo (Pons Gratianus).  
 Trastevere.  
 Ch. of S. Cecilia.  
 Ch. of S. Maria del Orto.  
 Ripa Grande, Hospital and Prison of S. Michele.  
 Porta Portese.  
 Ch. of S. Francesco a Ripa.  
 Ch. of S. Maria in Trastevere.

Hospital of S. Gallicano.  
 Ch. of S. Crisogono.  
 S. Pietro in Montorio.  
 Fontana Paolina.  
 Porta S. Pancrasto.  
 Ch. of S. Pancrasto and Catacombs of Calepodius.  
 Villa Pamphili-Doria and Columbaria.  
 Janiculum Promenade.  
 Pal. Corsini.  
 Pal. Farnesina.  
 Ch. of S. Onofrio.  
 Ponte Sisto.  
 Ch. of La Trinità de' Pellegrini.  
 Ch. of S. Carlo a Catinari.  
 Pal. della Cancelleria.  
 Ch. of SS. Lorenzo e Damaso.  
 Pal. Farnese.  
 Fountains.  
 Pal. Spada.  
 Pal. Falconieri.  
 Eng. College and Ch. of S. Tommaso degl' Inglesi.  
 Pal. Sacchetti.  
 Ch. of S. Giovanni dei Fiorentini.  
 Ruins of the Pons Triumphalis.

#### VIII. Bridge of S. Angelo to Monte Mario.

Borgo or Città Leonina.  
 Ponte di S. Angelo, Ponte Umberto I.  
 Mausoleum of Hadrian.  
 Hospital of Santo Spirito.  
 Piazza of St. Peter's.  
 Obelisk.  
 Fountains.  
 Basilica.  
 Palace of the Vatican.  
 Sixtine Chapel.  
 Museum.  
 Gallery of Pictures.  
 Stanze of Raphael.  
 Library.  
 Manufactory of Mosaics.  
 Gardens.  
 Porta Cavalleggeri.  
 Porta Angelica.  
 Monte Mario.  
 Villa Madama.

#### § 89. A LIST OF THE PRINCIPAL CHURCH FESTIVALS AND CEREMONIES AT ROME, IN CHRONOLOGICAL ORDER.

All the grand church ceremonies in Rome, in which the Pope and Cardinals used to take part previous to 1871, have been suspended since the change of Government, and few only remain of sufficient interest to attract travellers.

The Supreme Pontiff and Papal court may still be seen, however (by

special invitation) attending high mass in the Sixtine Chapel at the Vatican, on stated occasions.

The *Diario Romano*, annually published at the Propaganda Press (1 fr.) gives an accurate list of the festivals for every day in the year in the different churches of Rome.

The following are the most remarkable :

#### January.

1. Feast of the CIRCUMCISION—high mass at the churches of Il Gesu and S. Andrea della Valle, the latter followed by a sermon and Te Deum.

6. Feast of the EPIPHANY—high mass at the Sixtine Chapel. High mass according to the Greek rite at 11 in the church of St. Anastasius, in the Via di Babuino. Masses in the chapel of the Propaganda according to the Oriental rituals.

17. Feast of ST. ANTONY THE ABBOT, in the ch. near Santa Maria Maggiore.

18. Feast of THE CHAIR OF ST. PETER (*Cattedra di S. Pietro*)—high mass in the basilica of the Vatican, by the Card. Arch-Priest. Feast of Sta. Prisca, on the Aventine, a ch. seldom open.

20. Feast of S. FABIANUS and S. SEBASTIAN, at the basilica of the latter on the Via Appia.

21. Feast of S. AGNES, at Sant' Agnese, in Piazza Navona, when the subterranean chapel is open, and at Sant' Agnese fuori le Mura, with the blessing of the Lambs.

25. Feast of the CONVERSION OF ST. PAUL, at S. Paolo fuori le Mura: display of St. Paul's chains.

#### February.

1. Feast of St. Ignotius of Antioch, in the church of San Clemente, during which the subterranean Basilica is lighted up.

2. Feast of the PURIFICATION—high mass at St. Peter's at 11; and distribution of the blessed candles.

Many of the other festivals in this and the following month and in April

being movable ones, their exact dates cannot be given, as they depend on that of Easter Sunday. The principal are Ash Wednesday, and those during the Holy Week, which are fully noticed in describing the different churches where they are celebrated. It is during Lent that stations are appointed at different churches, which are much resorted to; several of these buildings may then be seen which are seldom open except at very early hours on other occasions. Of these stations the following are worth noting:—

*Ash Wednesday*—at S. Sabina, S. Alessio, and S. Maria in Cosmedin.

*1st Thurs. in Lent*—San Giorgio in Velabro: seldom open on other occasions.

*2nd Tues. in L.*—Sant' Anastasia.

*2nd Thurs. in L.*—San Lorenzo in Panis-Perna, ch. seldom open.

*2nd Sund. in L.*—S. Maria in Domnica.

*2nd Mond. in L.*—S. Clemente and subterranean church lighted up.

*2nd Tues. in L.*—Sta. Balbina, ch. very seldom open.

*2nd Wed. in L.*—Sta. Cecilia, statue uncovered.

*2nd Frid. in L.*—S. Vitale.

*3rd Mond. in L.*—Santa Francesca Romana, when the ch. and convent of the Tor' de' Specchi is open to the public.

*3rd Tues. in L.*—Santa Pudentiana, near Sta. Maria Maggiore, interesting ch.

*3rd Wed. in L.*—San Sisto and SS. Nereo ed Achilleo, near the Porta S. Sebastiano.

*3rd Fri. in L.*—Santa Susanna, near the Piazza de' Termini.

*4th. Sund. in L.*—Santa Croce in Gerusalemme.

*4th Mond. in L.*—I Santi Quattro Incoronati.

*4th Frid. in L.*—Santa Bibiana, on the Esquiline, ch. very seldom open.

*4th Sat. in L.*—S. Nicolo in Carcere. On this day, at vespers, all the images in churches are veiled over until Good Friday.

*5th Sund. in L., or Passion Sunday.*  
—*St. Peter's.*

*5th Thurs. in L.*—S. Apollinare, near

the Piazza Navona: exhibition of relics.

*5th Frid. in L.*—San Stefano Rotondo.

*5th Sat. in L.*—San Giovanni a Porta Latina and San Cesario; churches very seldom open.

*6th Sund. in L., or PALM SUNDAY.*

*6th Mond. in L.*—Santa Prassede, near Sta. Maria Maggiore; subterranean ch. open.

*6th Mond. in L.*—Santa Prisca.

*1st Thurs. after Trinity Sund.*—Feast of the CORPUS DOMINI—observed in all the churches.

#### Feasts and Ceremonies on fixed Dates:—

##### February.

12. Feast of S. CATHERINE OF SIENA—at SS. Domenico e Sisto: exhibition of her hand and shoulder-blade here and at the neighbouring church of Sta. Caterina.

##### March.

12. Feast of S. GREGORY THE GREAT—at S. Gregorio al Monte Celio.

16. Feast of *San Filippo Neri*—at the chapel in Pal. Massimo, where he resuscitated one of the family.

17. Feast of ST. PATRICK—at the ch. of the Irish Franciscan Convent of Sant' Isidoro, with a sermon and eulogium of the protector of Ireland; also at the ch. of S. Agata de' Goti. High mass in both.

19. Feast of ST. JOSEPH, celebrated in all churches dedicated to the Saint, and one of the most popular festivities in Rome, being commemorated by the sale of fritters of various descriptions, cooked and sold in the open air in all the principal piazzas.

25. Feast of the ANNUNCIATION—high mass at Santa Maria sopra Minerva, &c.

31. Feast of Santa Balbina.

##### April.

21. ANNIVERSARY OF THE FOUNDATION OF ROME.

23. Feast of ST. GEORGE—*n. d.*

Giorgio in Velabro, where his skull, standard, &c., are exposed.

25. Feast of ST. MARK THE EVANGELIST.

29. Feast of ST. PETER MARTYR—at the ch. of the Minerva. Ladies are allowed to visit the room of St. Catherine of Siena in the Sacristy on this day.

*May.*

3. Festival of the INVENTION OF THE HOLY CROSS—at Santa Croce in Gerusalemme, when a portion of our Saviour's Cross is shown.

6. MARTYRDOM OF ST. JOHN THE EVANGELIST—in ch. at the Porta Latina.

The 2 great movable feasts in this month are that of—

The ASCENSION OF OUR LORD—grand high mass at the Lateran, and 14 days later.

The PENTECOST, *Whit Sunday*—when there is high mass at the Sixtine Chapel.

19. Festival of S. PUDENTIANA—The ch. is open rarely, except at an early hour.

26. Feast of SAN FILIPPO NERI—high mass in the ch. of Santa Maria in Vallicella.

*June.*

24. NATIVITY OF ST. JOHN THE BAPTIST—high mass at the Lateran.

29. Feast of ST. PETER AND ST. PAUL—high mass at St. Peter's at 10 A.M. The heads of St. Peter and St. Paul exposed to view at the Lateran.

*August.*

1. Feast at S. PIETRO IN VINCOLI—when the chains of St. Peter are exhibited.

15. Feast of the ASSUMPTION—high mass at Santa Maria Maggiore.

25. Feast of ST. LOUIS—high mass at the ch. of San Luigi de' Francesi.

*September.*

7. THE NATIVITY OF THE VIRGIN—high mass at Santa Maria del Popolo.

29. Feast of ST. MICHAEL THE ARCHANGEL.

*November.*

1. ALL SAINTS.—Fine music in the oratory at Sta. Maria della Vallicella, and which is continued on the evening of the feast of Sta. Cecilia and on every Sunday in Advent and Lent until Palm Sunday.

2. ALL SOULS—high mass in most churches.

4. Feast of St. Charles Borromeo—high mass at the ch. of San Carlo in Corso.

22. Festival of SANTA CECILIA—in the ch. of Sta. Cecilia in Trastevere, when the rich ch. plate is exhibited: fine music at the ch. in the evening. On the same day the Catacomb of St. Callixtus, where the body of St. Cecilia was found, is open and lighted up.

23. Feast of ST. CLEMENT—at the ch. of S. Clemente, when the subterranean basilica is lighted up; the best time to see its paintings, &c.

*December.*

8. Feast of the IMMACULATE CONCEPTION—Pontifical mass in the Sixtine Chapel.

21. Feast of ST. THOMAS THE APOSTLE—the small ch. of S. Tommaso a Cenci is open on this day.

24. CHRISTMAS EVE—nocturnal masses at the Sixtine, the Vatican, and other basilicas. The sacred manger-board is carried on this evening in grand procession to the high altar at Santa Maria Maggiore. Fine music at St. Luigi de' Francesi, at 11 P.M.

25. CHRISTMAS DAY—high mass in St. Peter's.

26. Feast of ST. STEPHEN—high mass at the Sixtine, with a sermon by one of the pupils of the English College.

27. Feast of ST. JOHN THE EVANGELIST—mass at the Sixtine Chapel and at the Lateran, when the heads of St. Peter and St. Paul are exhibited.

40 § 90. PUBLIC EDIFICES.—§ 91. HOUSES OF ILLUSTRIOUS MEN. *Rome.*

29. Feast of St. THOMAS OF CANTERBURY (Becket)—high mass at the chapel of the English College, which can be best seen by strangers on this day.

31. Feast of St. SILVESTER—Te Deum at the ch. of Gesù in the afternoon, to render thanks for the blessings received during the year about to end. Fine music; also at S. Silvestro in Capite.

*Statistic Office*, for births, deaths, marriages, &c., Palazzo Conservatori, on the Capitol.

*Prefecture of Rome* and its province, Palazzo Valentini, 11, SS. Apostoli.

*Council of State*, Palazzo Balleani, Via Larga.

*General Post-Office*, and *Central Telegraph Office*, Piazza di S. Silvestro.

*National Bank*, Via Nazionale.

*Roman Bank*, Palazzo Marescotti, Via delle Stimmate.

*Exchange*, Piazza di Pietra.

§ 90. PUBLIC BUILDINGS IN  
ROME.

*Royal Palace*, the Quirinal, formerly the summer residence of the Popes, where also the conclaves were held.

*Ministry of the Interior*, Palazzo Braschi, Via di S. Pantaleo.

*Ministry of Foreign Affairs*, Palazzo della Consulta, on the Quirinal.

*Ministry of Agriculture and Commerce*, Palazzo della Stamperia, Via della Stamperia.

*Ministry of Grace, Justice, and Worship*, Palazzo di Firenze, Piazza di Firenze.

*Ministry of Marine* (Admiralty), Convent of S. Agostino, Via dei Portoghesi.

*Ministry of War*, Via Venti Settembre.

*Ministry of Public Works*, Convent of S. Silvestro in Capite.

*Ministry of Finance*, Palazzo delle Finanze, an immense building, 300 yards long, 100 wide, in the Via 20 Settembre (di Porta Pia).

*Ministry of Public Instruction*, Piazza della Minerva (ex-convent).

*Senate House*, Palazzo Madama.

*Chamber of Deputies*, Palazzo di Monte Citorio.

*Head Police-Office*, Convent of S. Marcello.

*Law Courts*, Convent of the Chiesa Nuova.

*Municipal Offices*, Palazzo Senatorio, on the Capitol.

§ 91. HOUSES INHABITED BY ILLUSTRIOUS MEN.

The following are translations of the inscriptions on the commemorative slabs placed by the municipality on the façades of houses distinguished by the birth or residence of celebrated men in Rome.

Via dei Fornari, 211. This was the house consecrated by the residence and death of the divine *Michael Angelo*.—S.P.Q.R., 1872.

Vicolo di S. Giacomo. From this studio sculpture came forth, renewed by the work of *Antonio Canova*.—S.P.Q.R., 1872.

Via del Corso, 88. The prince of Raphael's pupils, *Giulio Pippi*, called *Giulio Romano*, was born in this little house of his father in the year 1492. S.P.Q.R., 1872.

Via del Corso, 18. In this house *Wolfgang Goethe* conceived and wrote immortal things. The Commune of Rome placed this in memory of the great guest.

Via S. Martino, 20. *Domenico Zampieri*, of Bologna, called the *Domenichino*, the glory of painting, took refuge in this house of his, against the implacable war of envy.—S.P.Q.R., 1872.

Piazza Ponte S. Angelo, Palazzo Altoviti. *Enino Quirino Visconti*, a sure interpreter of Greek and Roman antiquities.

quities, an example to foreigners of Italian erudition, was born in this house on the 30th of October, 1751.—S.P.Q.R., 1872.

Vicolo Leutari, 35. *Gioacchino Rosini*, residing in this house, produced the ever new harmonies of the 'Barber of Seville.'—S.P.Q.R., 1872.

Villa Strozzi. In this villa, formerly belonging to the Strozzi, *Vittorio Alfieri*, between October 1781 and May 1783, put into verse and corrected twelve tragedies and composed 'Merope' and 'Saul.'—S.P.Q.R., 1872.

Via S. Bartolomeo dei Vaccinari. *Coku di Rienzi*, the last of the tribunes, was born near here.—S.P.Q.R., 1872.

Via di Ripetta. Here lived *Angelo Brunetti*, called *Cicervacchio*, born of honest people in 1800. An active inspirer of liberty into the people, escaping from the slavery of his country, he was slain by foreign weapons, together with his sons Luigi and Lorenzo, on the 10th of August, 1849.—S.P.Q.R., 1872.

Via del Pellegrino, 75 to 77. *Pietro Trapassi*, known to the world as *Metastasio*, was born in this house on the 3rd January, 1698.—S.P.Q.R., 1873. (A monument and portrait statue to this poet were erected on the P. di S. Silvestro, opposite to the Post Office, in 1886).

Via delle Muratte, 78. *Gaetana Donizetti*, of Bergamo, resided in this house, and composed here the 'Furioso' and 'Torquato Tasso.'—S.P.Q.R., 1876.

Via dei Fornari, 109-112. The inscription placed on the façade of this house records that it was built on the site occupied by the house in which *Michael Angelo* died, on the 17th Feb., 1564, aged 90. Pius V. intended to raise a monument over his body in St. Peter's, but Cosmo de' Medici had it secretly conveyed to Florence and interred in the church of Santa Croce.

Through the exertions of Sir V. Eyre, a memorial stone was placed in 1879 upon the side of the house 26, Piazza di Spagna, which was *Kautz's residence*, and on it is engraved

a facsimile of the Grecian lyre of Lord Elgin and the inscription.

THE YOUNG ENGLISH POET  
JOHN KEATS  
DIED IN THIS HOUSE  
ON THE 24TH FEBRUARY, 1821.  
AGED 26.

## § 92. CHRONOLOGICAL TABLES.

### A. KINGLY PERIOD.

- B.C.  
753 Foundation of Rome by Romulus.\*  
716 Numa Pompilius.  
673 Tullus Hostilius.  
640 Ancus Martius.  
616 Tarquinius Priscus.  
578 Servius Tullius.  
534 Tarquinius Superbus.

### B. REPUBLICAN PERIOD.

- 509 Lucius Junius Brutus and Valerius Publicola, Consuls.  
501 Institution of the Dictatorship.  
494 Secession of the Plebeians to the Mons Sacer; institution of the Tribunes.  
483 First war with Veii, which lasted until B.C. 474.  
459 War with the Volscians.  
452 Institution of the Decemvirs.  
449 Second secession of the Plebeians to the Mons Sacer.  
406 Second war with Veii.  
396 Veii taken by Camillus.\*  
390 Rome taken by the Gauls.  
343 First war with the Samnites.  
340 First war with the Latins.  
328 Second war with the Samnites, which lasted until 304.  
298 Third war with the Samnites, which lasted until 290.  
286 Last secession of the Plebeians.  
281 Invasion of Italy by Pyrrhus.  
264 First Punic War, which lasted until 241.  
225 War with the Gauls—ended in 222.  
218 Second Punic War—lasted until 201.  
215 War with the Macedonians and the Gauls.  
191 War with Antiochus; his defeat in 190.  
187 War with the Ligurians, until 175.  
171 Third war with the Macedonians under Perseus.  
149 Third Punic War—lasted until 146.  
146 Destruction of Carthage.

\* The year of the foundation of Rome is differently stated by ancient writers; that given by Varro, 753 years before the received commencement of the Christian era, is generally adopted. Polybius gives 750; Cæsar, 751; and Fabius Pictor, 747. The first of these dates corresponds to the 4th year of the 6th Olympiad of the Greek chronology.



- B.C.
- 143 Numantine War.
- 113 War with the Cimbri.
- 111 War with Jugurtha—lasts until 106.
- 106 Birth of Pompey and of Cicero.
- 100 Birth of C. Julius Cæsar.
- 90 Social or Marsic War, ends in 88—Sylla Consul.
- 88 First war with Mithridates—lasts until 84.
- 86 Death of Caius Marius.
- 82 Sylla appointed Dictator; dies in 87.
- 74 Second or Great War with Mithridates—lasts until 63, in the Consulate of Cicero.
- 65 Catiline's first conspiracy; second in 63; death in 62.
- 63 Birth of Augustus.
- First Triumvirate (Julius Cæsar, Pompey and Crassus).
- 59 Julius Cæsar Consul.
- 58 Cæsar's Campaigns in Gaul—the last in 50.
- 49 Civil War between Cæsar and Pompey.
- 49 Julius Cæsar Dictator.
- 48 Battle of Pharsalia.
- 44 Assassination of Julius Cæsar, aged 56.
- 43 Second Triumvirate (Octavian, Antony, and Lepidus); death of Cicero.
- 42 Battle of Philippi.
- 31 Battle of Actium.
- 30 Death of Mark Antony.
- 27 Octavian proclaimed Emperor, as Augustus, being then Consul for the seventh time with M. Agrippa.

Began to reign. C. IMPERIAL PERIOD.

- 27 Augustus, Pontifex Maximus in B.C. 12, æt. 36.

A.D.

- 10 Birth of our Saviour, according to the common era, or more probably 3 years earlier, that of the death of Herod, A.U.C. 750, in the Consulate of Cornelius Lentulus and Valerius Messalinus.
- 14 Tiberius.
- 37 Caligula.
- 41 Claudius.
- 54 Nero.
- 69 Galba (Servilius Sulpicius).
- 69 Otho.
- 69 Vitellius.
- 70 Vespasianus (Flavius).
- 70 Titus (Flavius Vespasianus).
- 81 Domitianus (Titus).
- 96 Nerva.
- 98 Trajanus (Marcus Ulpius).
- 118 Hadrianus (Trajanus).
- 138 Antoninus (Titus Ælius).
- 161 Marcus Aurelius, Antoninus and Lucius Verus.
- 180 Commodus (L. Ælius Aurelius).
- 193 Pertinax (P. Helvius).
- 193 Didius Julianus.
- 193 Pescennius Niger.
- 193 Septimius Severus (Lucius).
- 211 Caracalla (M. Aurelius Antoninus).
- 217 Macrinus.
- 218 Elagabalus (Marcus Aurelius).
- 223 Severus Alexander (M. Aurelius).
- 235 Maximinus (Pius).
- 236 Gordianus I, and II.

Began to reign.

A.D.

- 238 Pupienus (Maximus).  
D. Cælius Albinus.
- 238 Gordianus III.
- 244 Philippos.
- 249 Decius (C. Messius Quintus Trajanus).  
Gallus (C. Vibius Trebonianus).
- 252 Volusianus Æmillianus.
- 253 Valerianus (P. Licinius).  
Gallienus (P. Licinius).
- 261 Gallienus, Macrianus, Valens, Calpurnius, Piso, Aureolus, Odenathus.
- 268 Claudius (Gothicus).
- 270 Aurelianus (L. Domitius).
- 275 Tacitus (M. Claudius).
- 276 Florianus.
- 276 Probus (M. Aurelius).
- 282 Carus (M. Aurelius), Carinus, and Numerianus.
- 284 Diocletianus (C. Valerius), Maximianus.
- 305 Constantius (Fl. Valerius).  
Galerius.
- 306 Constantinus (Fl. Valerius) the Great.  
Maximinus II., Maxentius, Maximianus.
- 337 Constantinus II.  
Constantius II.  
Constans.
- 360 Julian the Apostate (Flavius Clarus).
- 363 Jovianus (Flavius).
- 364 Valentinianus I. (Valens).

#### DIVISION OF THE EMPIRE.

##### WESTERN.

- 364 Valentinianus and Gratianus.
- 375 Gratianus and Valentinianus II.
- 383 Valentinianus II.
- 395 Honorius.
- 425 Valentinianus III.
- 455 Petronius Maximus.
- 455 Avitus (Flavius Cœcilius).
- 457 Marjoranus (Julius).
- 461 Severus (Libius).
- 467 Anthemius (Procopius).
- 472 Olybrius (Anicius).
- 473 Glycerius (Flavius).
- 474 Nepos (Julius).
- 475 Romulus Augustulus.
- Fall of the Western Empire.

##### EASTERN.

- 364 Valens.
- 379 Theodosius the Great.
- 383 Arcadius.
- 395 Arcadius.
- 408 Theodosius II.
- 450 Pulcheria and Marcianus.
- 457 Leo I. (Flavius).
- 474 Leo II.
- 474 Zeno.
- 491 Anastasius I.
- 518 Justinus I.
- 527 Justinian (times of Belsarius and Narses).
- 565 Justinus II.
- 578 Tiberius II.
- 582 Maurritius.
- 602 Phocas.
- 610 Heraclius.

Began to reign.	A.D.
641 Heraclius, Constantinus, and Heracleonaz.	
641 Constans II.	
668 Constantinus II.	
685 Justinianus II.	
711 Philippus Bardanes.	
713 Anastasius II.	
716 Theodosius III.	
718 Leo II. (Isauriensis).	
741 Constantinus IV. (Copronymus).	
775 Leo IV.	
780 Constantinus V.;	
797 Irene.	
802 Nicephorus.*	

LIST OF SOME OF THE MOST CELEBRATED MEN IN ROMAN HISTORY.  
—Historians (H); Poets (P); Generals (G);  
Orators (O); Statesmen (S).†

Agrippa, Marcus Vipsanius (G)	B.C. 63-12
Ammianus Marcellinus (A)	fl. about A.D. 380
Belisarius (G)	A.D. 505-563
Camillus (G)	B.C. 367
Cassiodorus (H)	A.D. 468
Cato the Censor (S)	B.C. 234-189
Cato of Utica (S)	B.C. 95-46
Catullus (P)	B.C. 87-57
Cicero (O, S)	B.C. 106-43
Claudian (A)	fl. A.D. 380
Diodorus Siculus (H)	fl. A.D. 8
Dion Cassius (H)	A.D. 155-220
Ennius (P)	fl. B.C. 220
Eutropius (H)	fl. A.D. 61
Gellius Aulus (H)	A.D. 117-180
Gracchus Sempronius (G)	fl. about B.C. 163
Gracchus Tiberius (S)	B.C. 154
Hannibal (G)	B.C. 247-163
Horace (P)	B.C. 65-9
Hortensius (O)	B.C. 104-50
Jugurtha (G)	B.C. 104
Julius Caesar (G, H, S)	B.C. 100-44
Juvenal (P)	about A.D. 80
Lepidus, M. Emilius, Triumvir (S)	fl. B.C. 42
Macer (H)	B.C. 110-66
Mark-Antony (G)	B.C. 83-30
Marius, Caius (G)	B.C. 157-86
Martial (P)	A.D. 43-104
Mithridates the Great (G)	B.C. 131-62
Narses (G)	A.D. 478-567
Ovid (P)	B.C. 43 to A.D. 18
Persius (P)	A.D. 34-62
Plautus (P)	fl. about A.D. 184
Pintarch (H)	fl. about A.D. 85
Pliny the Elder (H, G)	A.D. 23-79
Pliny the Younger	fl. A.D. 88
Pollio, Asinius (H)	B.C. 76 to A.D. 4
Pompey the Great (G, S)	B.C. 106-48

\* The list of Eastern Emperors is not carried beyond the beginning of the 9th cent., on account of the cessation of direct political connection between Constantinople and Rome, at this period.

† When the years of the birth and death of the personage are known with tolerable accuracy they have been inserted, otherwise the period when they flourished.

Polybius (H)	B.C. 204-132
Procopius (H)	A.D. 495-565
Propertius (P)	B.C. 52-10
Pyrrhus (G)	B.C. 318-272
Quintilian (H)	A.D. 40-90
Begulus, Atilius (G)	fl. about B.C. 255
Sallust (H)	B.C. 86-34
Scipio Africanus (G)	B.C. 219-185
Scipio Africanus Minor (G)	B.C. 185-129
Scipio Asiaticus (G)	B.C. 190
Seneca (H)	B.C. 61 to A.D. 45
Sidonius Apollinaris	A.D. 431-484
Statius (P)	A.D. 61-96
Stilicho (G)	A.D. 395
Suetonius (H)	A.D. 70
Sulla (G, S)	B.C. 138-78
Tacitus (H)	A.D. 61-113
Terence (P)	B.C. 195
Tibullus (P)	B.C. 54-13
Valerius Maximus (H)	A.D. 15
Varro, Terentius (H)	B.C. 116-28
Velleius Paterculus (H)	B.C. 19 to A.D. 13
Virgil (P)	B.C. 70-19

## BISHOPS AND POPES OF ROME.

Began to reign.	Country.
A.D.	
42	St. Peter.
66	St. Linus of Volterra.
67	St. Clement, Rome.
78	St. Anacletus, Athens.
100	St. Evaristus, Bethlehem.
109	St. Alexander I., Rome.
119	St. Sixtus I., Rome.
127	St. Telesphorus, Greece.
139	St. Higinus, Athens.
142	St. Pius, Aquileja.
157	St. Anicetus, Syria.
168	St. Soter, Fondi.
177	St. Eleutherius, Nicopolis.
193	St. Victor I., Africa.
202	St. Zephyrinus, Rome.
219	St. Calixtus I., Rome.
223	St. Urban I., Rome.
230	St. Pontianus, Rome.
235	St. Anterus, Greece.
236	St. Fabian, Rome.
251	St. Cornelius, Rome.
252	Novatian (Antipope), Rome.
252	St. Lucius, Lucca.
253	St. Stephen I., Rome.
257	St. Sixtus II., Athens.
259	St. Dionysius, Greece.
269	St. Felix I., Rome.
275	St. Eutichianus, Tuscany.
283	St. Cains, Salona.
296	St. Marcellinus, Rome.
308	St. Marcellus, Rome.
310	St. Eusebius, Greece.
311	St. Melchitades, Africa.
314	St. Sylvester, Rome.
336	St. Mark I., Rome.
337	St. Julius I., Rome.
352	St. Liberius, Rome.
355	Felix II. (Antipope), Rome.
366	St. Damasus I., Spain.
384	St. Siricius, Rome.
397	St. Anastasius I., Rome.
401	St. Innocent I., Albano.
417	St. Zosimus, Greece.

Began to reign. A.D.	Country.	Began to reign. A.D.	Country.
418	St. Boniface I., Rome.	817	Paschal I., Rome.
420	<i>Eulalius (Antipope)</i> , Rome.	824	Eugenius II., Rome.
422	St. Celestin I., Rome.	826	<i>Ziarius (Antipope)</i> , Rome.
432	St. Sixtus III., Rome.	827	Valentinus, Rome.
440	St. Leo I. (the Great), Tuscany.	827	Gregory IV., Rome.
461	St. Hilary, Sardinia.	844	Sergius II., Rome.
467	St. Simplicius, Tivoli.	845	Leo IV., Rome.
482	St. Felix II. (called III.), Rome.	857	St. Benedict III., Rome.
492	St. Gelasius, Africa.	858	<i>Anastasius (Antipope)</i> , Rome.
496	St. Anastasius II., Rome.	858	Nicholas I., Rome.
498	St. Symmachus, Sardinia.	867	Adrian II., Rome.
514	<i>Laurentius (Antipope)</i> , Rome.	872	John VIII., Rome.
514	St. Hormisdas, Frosinone.	882	Martin II., Gallese.
523	John I., Tuscany.	884	Adrian III., Rome.
526	St. Felix IV., Benevento.	885	Stephen VI., Rome.
530	Boniface II., Rome.	891	Formosus, Corsica.
530	<i>Diacuvus (Antipope)</i> , Rome.	891	<i>Sergius III. (Antipope)</i> .
532	John II., Rome.	896	Boniface VI., Tuscany.
535	St. Agapetus I., Rome.	896	Stephen VII., Rome.
539	St. Silverius, Frosinone.	897	Romanus I., Gallese.
538	Vigilius, Rome.	897	Theodore II., Rome.
555	Pelagius I., Rome.	898	John IX., Tivoli.
560	St. John III., Rome.	900	Benedict IV., Rome.
574	St. Benedict I., Rome.	903	Leo V., Ardea.
578	St. Pelagius II., Rome.	903	Christopher, Rome.
590	St. Gregory I. (the Great), Rome.	904	Sergius III., Rome.
604	Sabinianus, Bieda or Volterra.	911	Anastasius III., Rome.
607	Boniface III., Rome.	913	Landonius, Sabina.
608	Boniface IV., Valera in the Abruzzi.	913	John X., Ravenna.
615	Deodatus I., Rome.	928	Leo VI., Rome.
619	Boniface V., Naples.	929	Stephen VII., Rome.
625	Honorius I., Frosinone.	931	John XI., Rome.
640	Severinus, Rome.	936	Leo VII., Tusculum.
640	John IV., Zara in Dalmatia.	939	Stephen VIII., Germany.
642	Theodore I., Jerusalem.	943	Martin III., Rome.
649	St. Martin I., Todi.	946	Agapetus II., Rome.
654	Eugenius I., Rome.	956	John XII. (Octavianus), Tusculum.
657	Vitalian, Segni.	964	<i>Leo (Antipope)</i> , Rome.
672	Adeodatus, Rome.	964	<i>Benedict V.</i> , Rome.
675	Domnus I., Rome.	965	John XIII., Narni.
678	Agatho, Reggio in Calabria, Sicily.	972	Benedict VI., Rome.
682	St. Leo II., Sicily.	974	Domnus II., Rome.
684	Benedict II., Rome.	975	Benedict VII., Rome.
685	John V., Antioch.	980	<i>Bonifacius VII. (Frascone)</i> , <i>Antipope</i> .
	( <i>Table of Pope Joas.</i> )	983	John XIV., Pavia.
686	<i>Peter (Antipope)</i> , Rome.	985	John XV., Rome.
686	<i>Theodore (Antipope)</i> , Rome.	996	Gregory V. (Bruno), Saxony.
687	Conon, Thrace.	998	<i>John X VII. (Antipope)</i> .
688	<i>Paschal (Antipope)</i> .	999	Sylvester II. (Gerbert), Auvergne.
687	Sergius I., Antioch.	1003	John XVI., Rome.
701	John VI., Greece.	1003	John XVII., Rome.
705	John VII., Greece.	1009	Sergius IV., Rome.
708	Sisinus, Syria.	1021	Benedict VIII., Tusculum.
708	Constantinus, Syria.	1024	John XVIII., Tusculum.
715	Gregory II., Rome.	1033	Benedict IX., Tusculum.
731	Gregory III., Syria.	1044	<i>Sylvoester III. (Antipope)</i> .
741	Zacharias, Sanseverino, Magna Grecia.	1046	Gregory VI., Rome.
752	Stephen II. or III., Rome.	1047	Clement II. (Suidger), Saxony.
752	Stephen III., Rome.	1048	Damasus II., Boppe, Bavaria.
757	Paul I., Rome.	1049	St. Leo IX., Bruno, Alsace.
768	<i>Theophilactus (Antipope)</i> .	1055	Victor II., Gebhard, Bavarian Tyrol.
768	<i>Constantine II. (Antipope)</i> , Nepl.	1057	Stephen X., Lorraine.
769	<i>Philip (Antipope)</i> , Rome.	1058	<i>Benedict X. (Antipope)</i> , Rome.
768	Stephen IV., Reggio.	1058	Nicholas II. (Gherardus), Burgundy.
772	<i>Adrian I. (Colonna)</i> , Rome.	1061	Alexander II. (Radagio), Milan.
795	St. Leo III., Rome.	1061	Honorius II. (Cadalous of Parma), <i>Antipope</i> .
816	Stephen V., Rome,	1073	Gregory VII. (Hildebrand, or Aldrobrand eschl), Soana in Tuscany.

Began to reign. A.D.	Country.	Began to reign. A.D.	Country.
1080	<i>Clement II. (Guisbert of Ravenna), Antipope.</i>	1394	<i>Benedict XIII. (Pedro de Luna, a Spaniard), Antipope at Avignon.</i>
1086	Victor III. (Epifani), Beneventum.	1404	Innocent VII. (Cosmatore de' Miliorati), Sulmona.
1088	Urban II., Rheims.	1406	Gregory XII. (Angelo Correr), Venice.
1099	Paschal II., Bieda.	1409	Alexander V. (Petrus Phylargius), Candia.
1100	Albert (Antipope), Atella.	1410	John XXIII. (Baldassare Cossa), Naples.
1102	Theodoric (Antipope), Rome.	1417	Martin V. (Oddone Colonna), Rome.
1102	Sylvester III. (Antipope), Rome.	1424	<i>Clement VIII. (a Spaniard), Antipope at Avignon.</i>
1118	Gelasius II. (Glov. Caetani), Gaeta.	1431	Eugenius IV. (Gabriele Condolmeri), Venice.
1118	Gregory VIII. (Antipope), Spain.	1439	<i>Felix V. (Antipope). [End of the Western Schism.]</i>
1119	Calixtus II., Burgundy.	1447	Nicholas V. (Tommaso Parentucelli, or Tomasso di Sarzana), Sarzana.
1124	Honorius II., Bologna.	1455	Calixtus III. (Alfonso Borgia), Valencia.
1124	<i>Theobald ("Bocca di Pecore"), Antipope.</i>	1468	Pius II. (Æneas Sylvius Piccolomini), Pienza.
1130	Innocent II. (Papareschi), Rome.	1464	Paul II. (Pietro Barbo), Venice.
1130	Anacletus II. (Antipope).	1471	Sixtus IV. (Francesco della Rovere), Savona.
1138	Victor IV. (Antipope).	1484	Innocent VIII. (Gio-Battista Cibo), Genoa.
1143	Celestin II., Città di Castello.	1492	Alexander VI. (Roderigo Lenzi Borgia), Spain.
1144	Lucius II., Bologna.	1503	Pius III. (Antonio Todeschini Piccolomini), Siena.
1145	Eugenius III. (Paganelli), Pisa.	1503	Julius II. (Giuliano della Rovere), Savona.
1150	Anastasius IV., Rome.	1513	Leo X. (Giovanni de' Medici), Florence.
1154	Adrian IV. (Nicholas Breakspere), Langley, England.	1522	Adrian VI. (Adrian Florent), Utrecht.
1159	Alexander III. (Bandinelli), Siena.	1523	Clement VII. (Giulio de' Medici), Florence.
1159	Victor IV. (Cardinal Octavian), Antipope, Rome.	1534	Paul III. (Alessandro Farnese), Rome.
1164	<i>Paschal III. (Antipope), Cremona.</i>	1550	Julius III. (Gio. Maria Ciocchi del Monte), Monte San Savino in Tuscan.
1169	<i>Calixtus III. (Antipope), Hungary.</i>	1555	Marcellus II. (Marcello Cervini), Montepulciano.
1178	<i>Innocent III. (Antipope), Rome.</i>	1555	Paul IV. (Gio Pietro Caraffa), Naples.
1181	Lucius III., Lucca.	1559	Pius IV. (Giovan-Angelo de' Medici), Milan.
1185	Urban III. (Crivelli), Milan.	1566	St. Pius V. (Michele Ghislieri), near Alexandria.
1187	Gregory VIII. (di Morra), Beneventum.	1572	Gregory XIII. (Ugo Buoncompagni), Bologna.
1187	Clement III. (Scolari), Rome.	1585	Sixtus V. (Felice Peretti), of Montalto, born at Grottamare, in the March of Ancona.
1191	Celestin III. (Orsini), Rome.	1590	Urban VII. (Gio-Battista Castagno), Rome.
1198	Innocent III. (Conti), Anagni.	1590	Gregory XIV. (Nicolò Sfondati), Cremona.
1216	Honorius III. (Savelli), Rome.	1591	Innocent IX. (Giov Antonio Facchinetti), Bologna.
1227	Gregory IX. (Conti), Anagni.	1592	Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.
1241	Celestin IV. (Castiglioni), Milan.	1605	Leo XI. (Alessandro Ottaviano de' Medici), Florence.
1243	Innocent IV. (Fieschi), Genoa.	1605	Paul V. (Camillo Borghese), Rome.
1254	Alexander IV. (Conti), Anagni.	1621	Gregory XV. (Alessandro Ludovisi), Bologna.
1261	Urban IV., Troyes.	1623	Urban VIII. (Matteo Barberini), Florence.
1264	Clement IV. (Foucauld), Narbonne.	1644	Innocent X. (Gio-Battista Pamfilii), Rome.
1271	Gregory X. (Visconti), Piacenza.	1655	Alexander VII. (Fabio Chigi), Siena.
1276	Innocent V., Montiers, Savoy.	1667	Clement IX. (Giulio Rospigliosi), Pistoja.
1276	Adrian V. (Fieschi), Genoa.	1670	Clement X. (Gio-Battista Altieri), Rome.
1276	John XIX. or XX. or XXI., Lisbon.	1676	Innocent XI. (Benedetto Odescalchi), Como.
1277	Nicholas III. (Orsini), Rome.	1689	Alexander VIII. (Pietro Ottoboni), Venice.
1281	Martin IV., Champagne.	1691	Innocent XII. (Antonio Pignatelli), Naples.
1285	Honorius IV. (Savelli), Rome.	1700	Clement XI. (Gio. Francesco Albani), Urbino.
1287	Nicholas IV. (Masci), Ascoli.		
1292	Celestin V. (Pietro di Morrone), Molese, Naples.		
1294	Boniface VIII. (Benedetto Caetani), Anagni.		
1303	Benedict XI. (Boccasini), Treviso.		
1305	Clement V. (de Couth), Bordeaux.		
1316	John XXII. (Jacques d'Euse), Cahors.		
1334	Nicholas V. (Antipope at Rome), Rieti.		
1334	Benedict XII. (Jacques Fournier), Foix.		
1342	Clement VI. (Pierre Roger de Beaufort), Limoges.		
1352	Innocent VI. (Etienne Aubert), Limoges.		
1362	Urban V. (Guillaume de Grimoard), Mende.		
1370	Gregory XI. (Roger de Beaufort), Limoges.		
1378	Urban VI. (Bartolommeo Prignano), Naples.		
1387	<i>Clement VII. (Robert of Geneva), Antipope at Avignon.</i>		
1369	<i>Boniface IX. (Pietro Tomacelli), Naples.</i>		

Began to reign. A.D.	Country.	Began to reign. A.D.	Country.
1721	Innocent XIII. (Michelangelo Conti), Rome.		Cardinal December 23, 1839; elected Pope June 16, 1846.
1724	Benedict XIII. (Pietro Francesco Orsini), Rome.	1878	Leo XIII. (Giacchino Pecci), born at Carpi- neto, March 2, 1810; elected Pope, Feb. 20.
1730	Clement XII. (Lorenzo Corsini), Florence.		
1740	Benedict XIV. (Prospero Lambertini), Bo- logna.		
1758	Clement XIII. (Carlo Rezzonico), Venice.		
1769	Clement XIV. (Lorenzo Francesco Gan- ganelli), Sant' Arcangelo, near Rimini.	1870	VICTOR EMANUEL II. proclaimed King of all Italy. The first Parliament of united Italy was opened in Rome in December 1871.
1775	Pius VI. (Angelo Braschi), Cesena.		
1800	Pius VII. (Gregorio Barnabe Chiaramonti), Cesena.	1878	HUMBERT I., born March 14, 1844; as- cended the throne on the 9th January. <i>Queen</i> Margherita Maria Teresa Gio- vanni, born November 20, 1851.
1823	Leo XII. (Annibale della Genga), Spoleto.		<i>Prince Royal</i> , Victor Emanuel Filiberto Maria Gennaro, Prince of Naples, born 11th November, 1869.
1829	Pius VIII. (Francesco Xaviere Castiglione), Cingoli.		
1831	Gregory XVI. (Mauro Cappellari), Belluno		
1846	Pius IX. (Giovanni Maria Mastai-Ferretti), born at Sinigaglia, May 13, 1792; created		

## SECTION II.

### DESCRIPTION OF ROME.

#### GENERAL FEATURES.

§ 1. Topography—§ 2. The Tiber—§ 3. Panoramic View of Rome—§ 4. The Seven Hills—§ 5. General View of the Ruins.

#### § 1. TOPOGRAPHY.

ROME is situated nearly in the centre of the Campagna, that undulating tract of territory which lies between the Sabine Apennines, the Latin and Ciminian ranges of volcanic hills, and the Tyrrhenian Sea. Its geographical position, at the Observatory of the Collegio Romano, is lat.  $41^{\circ} 53' 52''$  N., long.  $12^{\circ} 28' 40''$  E. of Greenwich; and its height above the sea on the mean level of the Tiber under the Ælian Bridge, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast. The modern city is built in the plain which lies on either bank of the Tiber, and on the slopes of the 7 hills which formed such well-known features in the topography of ancient Rome. The height of these hills, within the circuit of the present walls, varies from 120 to 180 ft. above the river. The pavement of St. John Lateran on the Cælian is 161 ft. above the Tiber. On the Esquiline that of S. Maria Maggiore, 188 ft. On the Quirinal, at the base of the colossal statues, 185 ft.

The Tiber divides the city into 2 unequal portions, traversing it from N. to S. in a winding course of about 3 miles. On the l. bank, the Pincian, Quirinal, Viminal, and Capitoline hills

*form a kind of amphitheatre, encircling*

the irregular flat of the ancient Campus Martius. This area includes the principal portion of the modern city, and contains the great bulk of the population. It is traversed by the Corso, about 1 m. in length, extending from the Porta del Popolo on the N., and terminating on the S. in the Piazza di Venezia, at the northern foot of the Capitoline hill. To the S. and E. of this district are the Palatine, the Aventine, the Esquiline, and the Cælian hills. Their surface was, until the change of government in Rome, covered with villas, gardens, and vineyards; but new quarters have spread over this once deserted part, especially in the plateau from which the Quirinal, Viminal, and Esquiline hills advance like promontories on the plain.

On the rt. bank of the Tiber lies the narrow flat which contains the districts of Borgo and Trastevere. It is bounded on the W. by a ridge of hills about  $1\frac{1}{2}$  m. in length from N. to S. The principal heights of this ridge within the walls are the Vatican and the Janiculum, which preserve nearly unaltered their ancient names. Beyond the walls the picturesque Monte Mario, with its villas and cypress plantations, may be considered the continuation of this elevated ridge on the N., and the hill of Monte Verde and Monte delle Piche, beyond the Porta Portese

on the S. The Trastevere and Borgo are united by the street of the Lungara, built by Sixtus V. in the level space between the Tiber and the declivity of the Janiculum.

For 2 m. beyond the Angelica, Popolo, Salara, Pia S. Lorenzo and S. Giovanni and Portese Gates new quarters are springing up, which tend greatly to disfigure the views from Pincian and other heights.

### § 2. THE TIBER.

This classical river, the Latin *Tiberis* or *Tibris*, now preserved in the Italian *Tevere*, derived its primitive denomination of *Albula*, from the whitish colour of its waters. The present name records a tradition that Tiberinus, King of the Albans, or, according to other versions, of the Etruscans, was drowned in its waters. The ancient Roman sculptors represented the Tiber as a majestic bearded old man, crowned with laurel, holding a cornucopia, and reclining, supported by the traditional wolf and twins.

Those who wish to study the geological vicissitudes of the valley through which the Tiber flows, will find ample information in the article "*Il Tevere ed il suo Delta*," by the Senator Ponzi, published in the '*Rivista Marittima*,' of July, 1876, and in the '*Tiber and its Tributaries in Ancient and Modern Times*,' by Strother A. Smith, M.A.

The Tiber rises nearly due E. of Florence, 12 m. N. of Pieve S. Stefano, on the opposite side of the ridge which gives birth to the Arno, on the Coronaro and Fumajolo hills, at the height of 1167 metres above the level of the sea. It reaches Rome after a course of 210 English m., and flows into the sea 22 miles lower down. The course of the Tiber through Rome comprises three remarkable curves and is about 3 miles in length, during which its fall is 3½ feet. The new quay walls enclose the river during its course through the city in a bed of the uniform breadth of 100 metres, excepting at *the approaches to the Tiberine islands, where it is nearly double as broad.*

The depth of the Tiber in Rome is from 6 to 8 metres, representing the average heights of its surface above the level of the Mediterranean, measured by the hydrometer at the Port of Ripetta. This is increased by floods usually once a year to 12 or 13 metres, at which elevation the water overflows the river-banks. Only once during the last 60 years has the Tiber risen to the height of 17½ metres. This was during the disastrous inundation of Dec. 1870. The greatest height on record attained by the river was in 1598, when the water rose to 19½ metres.

It is calculated that Rome has been devastated by floods about 40 times from the time of Romulus to the present day, notwithstanding all the efforts of the ancients from the earliest times to keep the river within bounds. Successive emperors endeavoured in vain to preserve the city from these periodical calamities down to the time of Aurelian, who in a letter to Arabianus, enumerating his works for facilitating the navigation of the river, mentions new embankments or quay walls, "*Tiberis ripas extruxi*." Remains of these may be still observed. Popes failed also in similar attempts, and it now remains to be seen whether the Italian Government will be more successful.

The Jews' quarter and the Via dell' Orso are inundated when the hydrometer at the Ripetta marks 12 metres, the steps of the Pantheon at 13, Piazza Navona at 14, the central part of the Corso at 15, and the Porta del Popolo at 17.

There are differences of opinion as to whether the bottom of the Tiber has risen sensibly since the foundation of Rome, but at all events the difference cannot be great, as the rapidity of its flow prevents much accumulation.

As to the prolongation of the Tiberine delta, Ponzi calculates that from the foundation of Ostia by Ancus Martius to the construction of Trajan's port (743 years) the coast-line at the mouth of the Tiber advanced 100 metres.

From Trajan to Pius V., who erected his tower in 1569, the prolongation in 1459 years was 1750 metres. To the erection of Alexander VII.'s tower, 93 years, 550 metres. To the erection of the Clementina tower in 1773, 111 years, 450 metres. To the year 1874, 101 years, 400 metres. The advance of the coast-line having thus been 4100 metres in 2507 years, the annual average is 1 metre 63 cent., representing a fluvial discharge of 150,000,000 cubic feet of solid matter per annum.

In comparing the present with the ancient aspect of the Tiber in Rome, and between the city and the sea, the solitude and desolation of its banks now contrast strongly with the appearance it must have presented when the commerce of the world covered it with ships, and the splendours of Imperial courts adorned it with floating pageantries. Even during the middle ages, and the reigns of many Popes, the Tiber continued to be used by sovereigns as a safe and commodious way of reaching or leaving the Eternal City. Such was the case with Peter II. of Arragon in 1204; with Gregory XI. coming from Avignon in 1377; with the Emperor Frederick III. in 1452; Sixtus IV. in 1483; Alexander VI., coming from Spain in 1492 to assume the Pontificate; and Pius II., who in 1464 navigated the upper branch of the Tiber on his way to Ancona to command his fleet, after declaring a crusade against the Turks. Julius II. returning from Bologna in 1507 descended the Tiber from near Civita Castellana to Rome, and Julius III. and Leo. X. frequently embarked on its yellow waters. It was the custom during many years for the Roman Pontiffs to proceed on the river in splendid galleys to the Basilica of St. Paul *extra-muros*—as also occasionally the Tiber has aided their flight from the rebellious Romans, or received their mutilated remains, in times more troublous than the present. Even in our own times the port of Ripetta witnessed, in 1848, the embarkation of the Papal Grenadiers on the river steamers to Ponte

[*Rome.*]

Felice, for the campaign against the Austrians, and ten years afterwards the arrival, by the same boats, of the Irish brigade enrolled for the defence of the Holy See. There is no prospect just now of the renewal of any such exciting scenes, for railways have taken the place of water carriage, and even the little existing fluvial traffic between Fiumicino and Rome is being rapidly transferred to the rly. connecting that port with the capital. From above Rome only a few barges now drop down, with the current, with cargoes of wood and wine from the Sabine provinces. The embankments and quays of the Tiber, of which we have a specimen adjoining the Ponte Sisto, afford an agreeable promenade to the Romans, and the Tiber rowing clubs enliven the river with occasional regattas.

For the first 400 years after the foundation of Rome, her citizens were content to drink no other waters than those of the Tiber, which Professor Chimenti has shown to be more wholesome than those of the Thames or the Seine. Subsequently many now ruined aqueducts brought purer streams to the luxurious capital of the Roman world, but when these resources were cut off by barbaric invasions and intestine wars, the Romans returned to the example of their ancestors, and for many years drank the waters of the Tiber—which were held in such repute, that when Pope Clement VII. went to Marseilles in 1553 to marry his niece, Catherine de Medici, to the Duke of Orleans, afterwards Henry II., he took with him, by the advice of his physician, Dr. Corti, a sufficient supply of Tiber water to last him until his return; and Gregory XIII., who lived till he was 80, never drank anything else, preferring it to the *Acqua Vergine*.

Fifty different kinds of fish, it is said, may be caught in the Tiber. About a quarter of these come up periodically from the sea, among which the sturgeon deservedly holds the first rank, sometimes attaining extraordinary dimensions, and only occasionally taken in nets.



## § 3. PANORAMIC VIEW OF ROME.

Whoever would enter on the study of the ancient monuments of Rome will find it useful, before he commences the examination of particular ruins, to make himself acquainted with their relative position, as well as with the topography of Rome itself, and with the classical region in the midst of which it is situated. There are several spots within the walls adapted for this purpose, such as the Vatican Cupola, the terrace in front of the ch. of S. Pietro Montorio, the Campanile of S. M. Maggiore, the Torre delle Milizie, &c.; but the Tower of the Capitol,\* from its height and central position, must be considered the best of all; and we therefore advise the traveller to proceed, in the first instance, to the Capitol, with plan of the city and map of the environs of Rome before him. An hour devoted to this will give him a more complete idea of ancient Rome than days spent in the ordinary mode of investigation; and the information obtained in regard to the surrounding country will materially assist him in his future excursions beyond the walls.

In the first place, it will be useful to take a general survey of the country,† as seen from the summit of the tower.

The **Campagna**, or undulating country which extends on all sides around Rome, includes portions of ancient Sabina, Latium and Etruria. Its length from Cape Linaro, S. of Civita Vecchia, to Terracina is about 90 English m.; its greatest breadth from the mountains to the sea is about 27. On the W. N. W. it is bounded by the range of the mountains of **La Tolfa**, on the N. W. and N. by the volcanic group that surrounds the Lake of Bracciano,

\* Access to this tower is obtained by applying to the *custode*.

† For distant view of environs, see map facing p. 416. To set this map in position, turn it until the straight line drawn in a Westerly direction from the city of Rome points from this tower to S. Peter's: the position of the mountains and other objects in the panorama will then be found to coincide with those on the map.

of which the peaks of **Rocca Romana** and **Monte Virginio** are the highest points; beyond, and more to the rt., rises the **Monte Cimino** or **Monte di Soriano**, and nearer the spectator the hills round **Baccano**, of which the wooded peak of **Monte Musino** is the highest point. At the N. E. end of this range rises the classical **Soracte** (**Monte S. Oreste**), whose isolated mass forms so striking a feature in the Roman panorama. It stands near the eastern extremity of the Etruscan territory, and close to the Sabine frontier. Between Soracte and the Apennines the valley of the Tiber occupies the low region. The **Sabina Mountains** surround like an amphitheatre the whole expanse of the north-eastern Campagna, from the village of **Nerola** to **Palestrina**, the "*Frigidum Præneste*" of Horace. Along the range of these limestone mountains, the principal town to be seen is

**Tivoli**, the ancient **Tibur**, surrounded by olive-groves and woods. From that point the **Anio** flows into the plain towards its junction with the **Tiber**, in its course separating **Latium** from the country of the Sabines. Beyond and to the l. of Tivoli we recognise the lofty pointed peak of **Monte Genaro**, the **Lucretilis** of Horace; at its foot the 3 picturesque hills of **Monticelli**, of **Poggio Cesi**, and of **St. Angelo** in **Cappoccia**, the ancient **Montes Corniculani**; and farther on the l., more in the foreground, the wooded range that surrounds **Mentana**, the Alban colony of **Nomentum**, and the hill and town of **Monte Rotondo**, marked by its lofty tower. Nearer Rome, the bluff hill of **Castel Giubileo**, overlooking the **Tiber**, is the probable site of the citadel of **Fidenæ**.

On the S. E. of the plain of **Latium** rise the beautiful volcanic **Hills of Albano**, with their beautiful and varied outline. They are studded with villages and towns, each representing some site of classical interest. Beginning from the left, on the lowest slopes of the range, stands the village of **La Colonna**, not far from the site of ancient **Labicum**; and farther to the rt. the town of **Monte Compatri**, **Rocca**

Priora, and Monte Porzio. Frascati is seen next, surrounded by magnificent villas, with the ruins of Tusculum scarcely visible on the top of the hill, which bounds the E. side of the Latin valley. Grottaferrata lies at the opening of this valley, and farther to the rt. is Marino, which, as well as Castel Gandolfo and the Convent of Palazzuolo, stands on the wooded ridge bordering the Lake of Albano. Above the crater of the lake the Mons Latialis, now called Monte Cavo, rises to a height of 3127 feet, crowned by a convent of Passionist monks on the site of the federal temple of Jupiter. Between this peak and the opposite one of Monte Pila, there is a wide plain, called the *Campi di Annibale*, on the N.W. edge of which stands the picturesque village of Rocca di Papa; and about midway between it and the plain on the rt. is Albano, of which the gate alone can be seen from here; but the site is well marked by the ilex-grove of the Villa Doria. From this point the outline of the hills descends gradually and gently towards the sea, concealing Monte Giove (Corioli) and Civita Lavinia (Lanuvium) to the S. Along the plain from N. to S. the Tiber winds as a long yellow line, marking the ancient boundary between Latium and Etruria. In the foreground on one side are the ruins of all that made Rome the mistress of the world; on the other are the palaces and churches of the modern city; so that the Capitol may be said to separate the living from the dead—the city of the Popes and the capital of modern Italy from the ancient metropolis of the Cæsars.

#### § 4. THE SEVEN HILLS.

The first objects to excite the interest of the traveller are the **Seven Hills**. These may be recognised without much difficulty from our present position, which commands also many interesting ruins included in the following general survey.

From the *Capitol*, as a central point, we may trace a semicircle from the *Pincian Hill*, on the northern side of

the modern city, to the *Aventine* on the S., embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us; it will serve as a guiding point in enabling us to fix the limits of the hills. The topography and monuments of this classical spot are described in § 4.

#### CAPITOLINE.

The *Capitoline*, on which we stand, forms the first of the 7 hills. It is fully described in § 7. Above the south-western angle of the *Forum* rises the *Palatine*, the seat of the earliest settlement of Rome, covered with the ruins of the Imperial Palaces. Farther to the rt. is the *Aventine*, its N.W. base washed by the Tiber, and its summit crowned by the churches of Santa Sabina, Sant' Alessio, and Il Priorato. In the valley, the *Vallis Murcia* of the kingly period, between these 2 hills, was the *Circus Maximus*. Over the *Colosseum* the eye rests on the *Lateran Basilica*, marking the extreme N.E. boundary of the *Cælian*. N. of the *Cælian*, and *Colosseum*, which stands in the intervening valley, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the ch. of Santa Maria Maggiore, while the ruined dome of the *Nymphaeum*, formerly called Temple of *Minerva Medica*, and the walls of the city, indicate its extreme boundary on the E. On the N.W. of the *Esquiline*, between it and the *Quirinal*, is the *Viminal*, remarkable for its flat surface, which makes it difficult to distinguish as a separate eminence; a part of it is covered by the Baths of Diocletian. The ch. of S. Lorenzo in Panis-Perna occupies nearly its highest points and the hill may be traced in the gardens extending from it to the *Piazza di Termini* and the Baths of Diocletian. In walk-

ing from the Trinità de' Monti to S. Maria Maggiore, the separation between the Quirinal and Viminal is distinctly recognised. The Quirinal, a long narrow eminence, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill had been removed to make room for Trajan's Forum, as we shall find stated hereafter on the inscription of his column. The massive square tower of the middle ages, called the Torre delle Milizie (vulgarly known as Tower of Nero), and the walls of the Forum of Augustus, assist us in marking the line which separates the base of the Quirinal from that of the Esquiline. The Quirinal stretches from the Forum of Trajan to the N.E. behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Quirinal Palace. These are the 7 hills which were included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. N. of the Quirinal is **Monte Pincio**, the *Collis Hortulorum*, the favourite promenade of the modern Romans. On the other side of the Tiber is the Janiculum, at the foot of which lies the quarter of Trastevere; at its southern extremity, but outside the walls, is the **Monte Verde**, overlooking the Tiber; beyond, to the N. of the Janiculum, is the **Mons Vaticanus**; and in the extreme distance, forming the boundary of our present prospect, is the **Monte Mario**, capped by the villa *Millini*, with its magnificent solitary pine-tree, surrounded by cypress plantations. The area between the Janiculum and the Pincian includes nearly the whole of modern Rome. The last eminence that remains to be noticed is the artificial one called

**Monte Testaccio**, from the fragments of earthen vessels of which it is formed.

#### MONTE TESTACCIO.

This mound is situated at the southern angle of the Aurelian walls, at the

foot of the Aventine, between the river and the pyramid of Caius Cestius. It is described here, because it presents no monuments entitling it to classification in other sections. Its height is about 115 ft. above the plain from which it rises. Its circumference at the base is about 2500 ft. The researches of Reifferscheid and Bruzza as to the origin and history of the Monte Testaccio have been satisfactorily completed by E. Dressel ('Annali dell' Inst.,' vol. 50, pp. 118-194), from whose persevering examination of the different strata of broken amphora, and collection of the potters' stamps, and painted or scratched inscriptions found on the fragments, it clearly results that the mound is entirely formed of broken vases, all of the large form used by the Romans for the conveyance of agricultural products from the provinces to the capital, and nearly all of Spanish origin, especially from the fertile province of Bœtica.

We know that Spain supplied not only Rome but also the northern provinces of the Empire with oil, wine, wax, pitch, minium, linseed, salt, honey, sauces, and olives prepared in a manner greatly praised by Pliny. Fragments of amphora, bearing Spanish potters' stamps identical with those of Monte Testaccio and the *Orti Torlonia*, have been often found in England, France, and Germany. Fragments of African vases form part of the Monte Testaccio, but are of less frequent occurrence.

It is inferred that the warehouses of the adjoining quay (*Emporium*), at which the vessels were unladen, were periodically cleared of empty or damaged vases, and the broken pottery was deposited, in compliance with an ædile law, on the site of the Monte Testaccio, the ground-plan of which being limited, the surface gradually arose by successive discharges of such fragments.

In order to ascertain the exact period at which this spot was first appropriated as a rubbish heap, it would be necessary to examine the lowest strata of fragments by sinking shafts, but it is approximately

calculated that the depôt was established about the beginning of the Empire.

The consular dates on the vase handles, as yet found, range between A.D. 140 and 255, and they prove that the northern end of the mound had already risen to more than three-fourths of its present height towards the conclusion of the first half of the 2nd century. The inscription of three Augusti (probably Constantine I., Constantius II., and Constans, 337 A.D.) stamped on some fragments found in the upper strata, lead to the inference that the mound was still in use during the first half of the 4th century. The adjoining gardens, between the mound and the Marmorata, have furnished vast quantities of similar broken pottery, and the depôt evidently increased beyond its originally intended dimensions by large masses rolling down its sides, as is proved by the fact of the ancient sepulchral monument of the Rusticeli having been overwhelmed by one of these landslips, apparently towards the end of the 2nd century.

The existence of similar mounds of broken pottery at Taranto, Alexandria, Cairo, and other ancient commercial cities, confirms what has been stated above with respect to the origin of the Monte Testaccio.

Several hundreds of amphoræ, of the same form, stamps, and dates as those described above, were excavated in 1732, near the ch. of S. John Lateran, and in 1789 under the Pincian Hill, near the Muro Torto.

In 1871, in the direction of Porta Pia, and in 1878, between the new streets Gaeta, Volturno, and Montebello, extraordinary quantities were also found at about 5 ft. depth, extending much lower, in layers of from 3 to 6 ft., one above another, and all reversed. These curious agglomerations of empty jars are evidently owing to the filling up of the ditch of the Servian agger, between the Collina and Viminal gates, when that space was built over, apparently not later than the middle of the 1st centy., judging from the dates on the amphoræ used to raise the soil.

### § 5. GENERAL VIEW OF THE RUINS OF ROME.

The remains of ancient Rome may be considered under four periods: 1. The Prehistoric; 2. The Kingly; 3. The Republican; 4. The Imperial.

1. **The Prehistoric Period.**—The discovery of objects belonging to the stone and bronze ages on the Aventine and elsewhere, and the recent exposure of an ancient Necropolis of an Etruscan character on the Esquiline Hill, afford evidence that the site now occupied by Rome had been inhabited at a period long previous to the date usually assigned as that of the foundation of the city. A description of the Esquiline Necropolis will be found in the 'Annali dell' Instituto,' 1882, page 5, and amongst other objects are described vases found there of the kind called aryballi, which possess characters indicating an Egyptian and Assyrian origin. Many other objects have been discovered on this site since 1882. In the 'Notizie degli Scavi,' 1883, are described some cist tombs of a very primitive kind found on the Esquiline; they were composed of three slabs of stone, two of which formed the sides and the third the lid.

2. **The Kingly Period** (before B.C. 510).—The name of Rome appears to have been originally given to a settlement of Latin origin on the Palatine Hill. Whether *Roma Quadrata*, as this primitive city has been called, occupied the whole or only a part of the hill, has been a matter of discussion. Ancient walls, built of squared blocks of soft tufa, which are generally supposed to be remains of its fortifications, have been found at the W. corner, and on the S.W. side, of the Palatine. In other parts of the same hill, especially near the western corner of its platform, there are ruins built of similar materials, to which antiquaries have not assigned probable names, but which may be attributed without doubt to the earliest period. The Latin city of Roma has been supposed to have been contemporaneous with Sabine settlements on the Capitol and Quirinal. Some walls

similar in construction and material to those of the Palatine, have been uncovered on the E. side of the Capitoline Hill between the church of Ara Cœli and the Forum. The Palatine city was united with the settlements on the Capitoline, Quirinal, and other hills, to form the Rome of the later kings. This city of the Seven Hills was fortified by walls, which were associated with the name of King Servius Tullius. Remains of these fortifications, which resemble in construction those of the Palatine, exist in various places, especially near the railway station. An important fragment is to be seen in the Torlonia vineyard on the south side of the Aventine. The Tullianum or Lower Prison, still existing by the Forum, is thought to be older than the Tarquins, and the great Cloaca is generally believed to be the work of that dynasty. Some scanty remains of the substructions of the great Capitoline Temple, built by the Tarquins, have been identified, with considerable probability, near the Caffarelli Palace.

3. **The Republic** (B.C. 510-30).—The first four centuries of the Republic are barren of architectural remains, unless the wall on the Aventine already mentioned, and the Upper Prison by the Forum, be referred to some part of this period. The most important relics of the later Republic are the so-called Temple of Fortuna Virilis, near the Ponte Rotto, the Tabularium, rebuilt by Catulus, B.C. 78, and the Fabrician Bridge, between the Island and the Ghetto, built B.C. 62. The Via Appia, designed or extended by Appius Claudius, Censor B.C. 312, a great part of which near the city has been displayed to view, belongs to the earlier age of the Republic. The first of the great aqueducts, the *Aqua Appia*, was the work of the same statesman, but no part of it was constructed above the ground. The earlier tombs, of which the best known are those of the Scipios, also constitute an important part of the monuments anterior to Augustus.

4. **The Empire** (B.C. 30—A.D. 608).—*The paucity of remains of an earlier time is due partly to the comparative*

humility of the architecture of the Republic, and partly to the activity of the ages that followed, during which most of the public buildings of Rome were several times rebuilt. The age of Julius was fertile in great architectural works, but none of his buildings remain. To that of Augustus, to which we owe the Pantheon, B.C. 26, we may also attribute the magnificent ruins of the temples of Mars Ultor (B.C. 2) and of Castor and Pollux (A.D. 6), and the substructions of the Temple of Concord. The Theatre of Marcellus, the Arch of Dolabella, the Mausoleum of Augustus, the Pyramid of Cestius, and the Arch of the Aqueducts within the Porta S. Lorenzo, and the Basilica Julia, belong to the time of the same emperor.

The Temple of Ceres, Liber and Libera, was rebuilt by Tiberius (A.D. 17); its fine ruins are incorporated in the church of S. Maria in Cosmedin. This emperor and his successor, Caligula, built extensive palaces on the Palatine Hill, parts of which have been identified with more or less probability. Caligula and Claudius were the authors of the Claudian Aqueduct, the greatest architectural work of this kind, the ruins of which add so much interest to the scenery of the Campagna. Of Nero's architectural works, which were on the most extravagant scale, little of importance remains. The ruins of part of his Golden Palace may be seen under those of the Baths of Titus, near the Colosseum, and the lofty brick arches seen at intervals on the Cœlian Hill are remains of the Neronian branch of the Aqua Claudia.

The period of the Flavian emperors was especially active in the construction and repair of public buildings. The principal ruins of this epoch are the Colosseum, built by Vespasian and dedicated by Titus, A.D. 79, the Baths of Titus on the Esquiline Hill, the Arch of Titus, erected after his death (A.D. 81), the great palace on the Palatine which has been identified as the work of Domitian, and the remains of the Forum Transitorium, the so-called 'Colonnacce' in the Via della

Croce bianca. The Meta Sudans, the principal ruined fountain of antiquity that remains, was built or rebuilt by Domitian.

With the princes of this family began a new extension of the Fora. Vespasian erected the great Temple of Peace, with a Forum round it, both which works have disappeared. Domitian constructed the Forum Transitorium, which was dedicated by, and took its name from, his successor, Nerva (A.D. 97). Trajan carried out a still more important work in uniting the ancient Fora with the Campus Martius by the removal of the intervening hill. The ruins of his Forum and of the Basilica Ulpia, and the Column of Trajan, remain to attest the grandeur and boldness of his designs. They were probably completed by his successor, Hadrian (A.D. 117). Of this emperor we have the ruins of the Villa at Tivoli, the Mausoleum of Hadrian and Pons Ælius (Castle and bridge of S. Angelo), and the remains of the double temple of Venus and Rome, originally erected from his own design, but restored at a later period. The temple of Antoninus and Faustina was probably erected by Antoninus Pius on the death of his wife (A.D. 141), and his own name afterwards added in the dedicatory inscription. The reign of Marcus Aurelius is represented by the memorial column in the Piazza Colonna, erected about A.D. 180. The Arch of Septimius Severus in the Forum was erected to him and his sons Caracalla and Geta by the senate (A.D. 205); the other which bears his name, in the Forum Boarium, was built in honour of the emperor, his wife and sons, by the goldsmiths and dealers of that locality. To this period may be ascribed the Arch of Janus Quadrifons of the same quarter. The Baths of Caracalla (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins supplied the museums of our time with the Farnese Hercules, the Toro Farnese, and other celebrated statues. These *Thermae* were completed by *Elagabalus* (A.D. 218), and his succes-

or, Sev. Alexander (A.D. 222). Aurelian, about A.D. 272, commenced the construction of the circuit of walls by which the city is still surrounded, after Rome had remained without any effective fortifications for more than three hundred years. His successor, Probus, completed this important work. The next in date of the principal remaining ruins are the Baths of Diocletian (A.D. 302). The buildings of Maxentius included the Circus by the side of the Appian Way, the Temple erected in honour of his son Romulus (A.D. 311), now the vestibule of the church of SS. Cosmas and Damian, and the adjoining Basilica, which was named after Constantine, and is now one of the most conspicuous ruins in the neighbourhood of the Forum. To the reign of the latter emperor belong the triumphal arch near the Colosseum, built to commemorate his victory over Maxentius (A.D. 312), and the *Thermae* on the Quirinal Hill, of which a considerable ruin formerly existed, and some magnificent marble fragments still remain in the Colonna Gardens. The emperors Gratian, Valens, and Valentinian rebuilt (A.D. 370), the Cestian bridge which still connects the Tiberine island with the Trastevere. The walls of Aurelian, which had been allowed to fall into decay, were restored by the emperor Honorius, A.D. 402. The Column of Phocas, erected A.D. 608, by the exarch Smaragdus, which terminates our register of ancient monuments, might well be mentioned in the record of their destruction, since the pillar was evidently taken from some older structure.

THE GRADUAL RUIN OF THE CITY was brought about in the following manner. On the conversion of Constantine to Christianity some of the ancient temples were changed into places for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained from the invading armies of Alaric (A.D. 410), Genseric (455), Ricimer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as so many public

quarries. Belisarius employed the remains of ancient edifices in repairing the walls during his celebrated defence of the city. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence which naturally followed, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the close of the 8th century 5 inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages: they burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Colosseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Colosseum, the Septizonium of Severus, and the Arches of Titus and Janus were seized upon by the Frangipani; the tomb of Hadrian and the Theatre of Pompey by the Orsini; the Mausoleum of Augustus and the Baths of Constantine by the Colonnas; the Tomb of Cæcilia Metella was converted into a fortress by the Savelli and the Caetanis; the ruins of the Capitol were held by the Corsi; the Quirinal by the Conti; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. Maria in turribus*. Even the *Basilicas* were not secure; that of *St. Paul* was fortified by the Corsi, and

that of *St. Peter* by the people. But these were not the only calamities of Rome during the middle ages. In 1345 the city was again inundated by the Tiber, and nothing but the summits of the hills is said to have remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Constable de Bourbon. The Constable, according to the account of the Marquis Bonaparte, who was an eyewitness, opened his first trench before the face of the Aurelian wall, on the side of the tomb of Cæcilia Metella. Thus, fatally pointed in the direction of that part of the Appian road, the artillery injured that tomb and the Circus of Romulus, demolished the sepulchres bordering the Appian Way, and mutilated the baths of Caracalla. In 1530 the city was visited by another inundation, scarcely less calamitous than the preceding. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the ancient monuments; the lime-kilns of the middle ages were supplied from the ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of wholesale destruction. As early as the 8th century we find Gregory III. taking 9 columns from some temple for the basilica of *St. Peter*. Adrian I. destroyed the Temple of *Ceres Liber* and *Libera* to build *S. Maria in Cosmedin*. Paul II. built the Palace of *St. Mark* with materials taken from the Colosseum. By the middle of the 15th century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the name of Pius II., he issued a bull to prevent the further continuance of the practice: "*De Antiquis Ædificiis non diruendis*" (1462). Notwithstanding this measure, Sixtus IV. in 1474 destroyed what remained of the stone piers of the Sublucian bridge to make cannon-balls, and swept away numerous ruins in the general reform

of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a covered way leading from the Palace to the Castle of St. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with blocks of travertine brought from the Colosseum, although he had issued a Bull making it a capital offence to "grind down" statues. Sixtus V. removed the Septizonium of Severus to ornament St. Peter's. Urban VIII. removed in part the basement of the Tomb of Cæcilia Metella to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Colosseum, and stripped the Portico of Pantheon of the sheets of bronze which had escaped the plunder of Constans II. in the 7th century to construct the

baldacchino over the great altar at St. Peter's—an act immortalised by Pasquin in a saying which has now become almost a proverb:

"Quod non fecerunt Barbari, fecere Barberini."

Paul V. removed the entablature and pronaos of the Temple of Minerva in the Forum Transitorium to build his fountain on the Janiculum, and the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin before the ch. of Sta. Maria Maggiore. Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may in many instances be recognised as fragments of classical buildings.



## SECTION III.

## ANCIENT ROME.

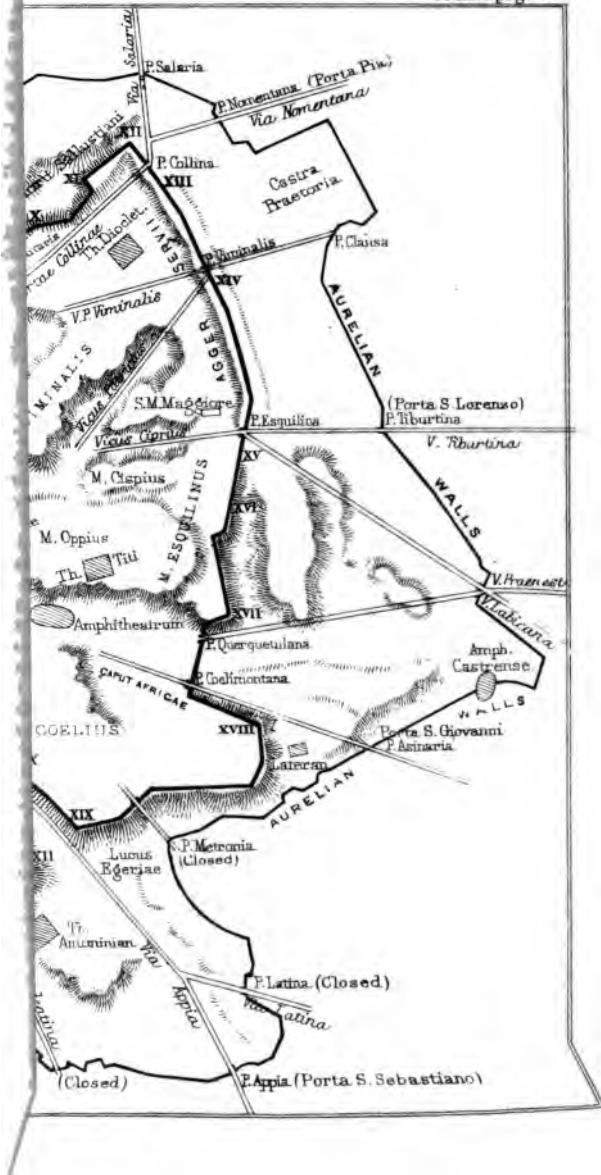
- § 1. Walls of Rome, 58—§ 2. Gates, 60—§ 3. Bridges, 66—§ 4. The Roman Forum, 68—§ 5. Imperial Fora, 79—§ 6. Sacra Via, 85—§ 7. Capitoline Hill, 89—§ 8. Palatine, 93—§ 9. Colosseum, 101.  
 § 10. Aqueducts, 107—§ 11. Arches, 110—§ 12. Basilicas, 114—§ 13. Baths (Thermæ), 114—§ 14. Circuses, 122—§ 15. Columns, 124—§ 16. Forums, 125—§ 17. Obelisks, 126—§ 18. Palaces, 129—§ 19. Porticoes, 130—§ 20. Temples, 134—§ 21. Theatres and Amphitheatres, 141—§ 22. Tombs, Columbaria and Catacombs, 143—§ 23. Villas (ancient), 172.

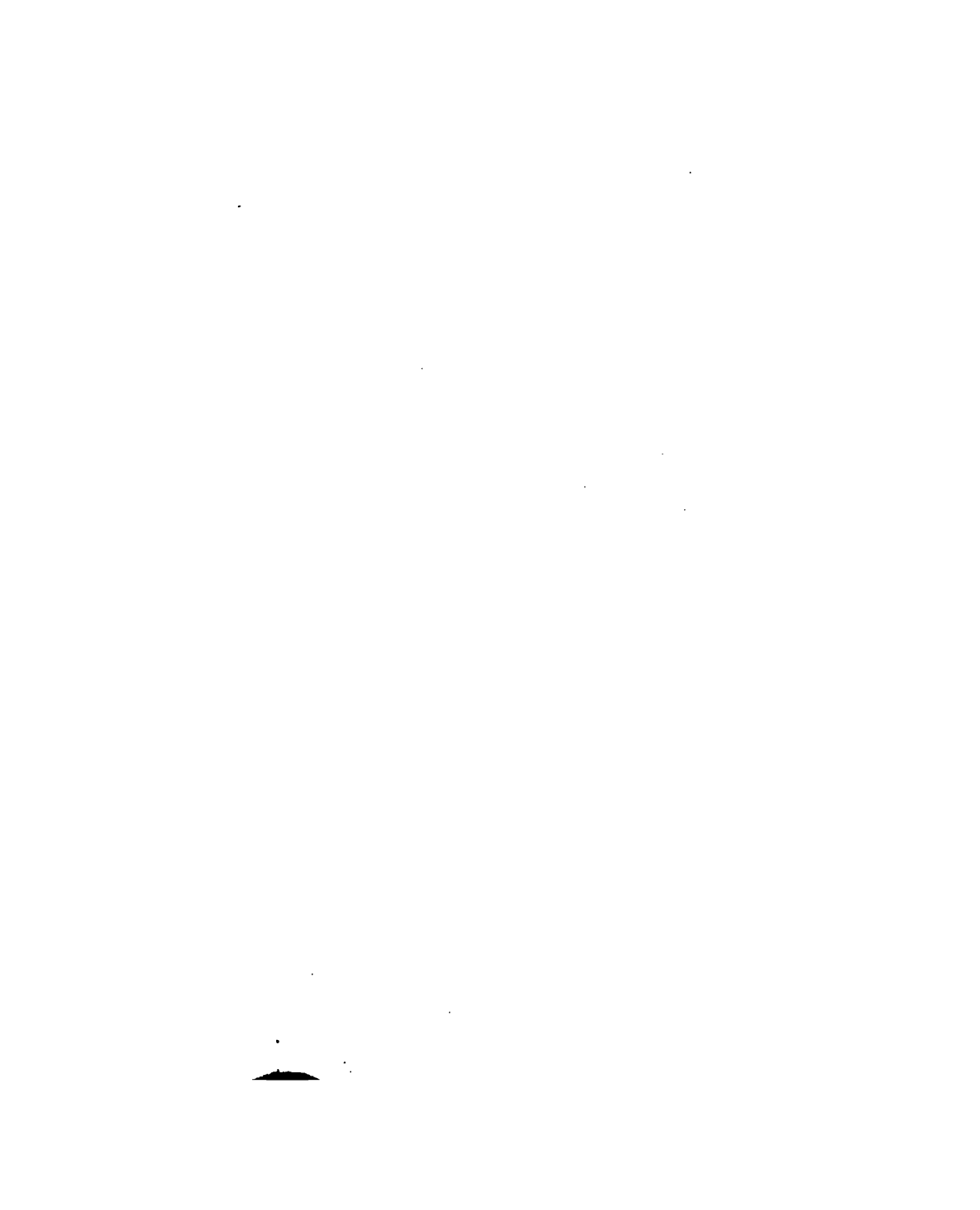
## § 1. THE WALLS OF ROME.

**Agger and Walls of Servius Tullius.**

—There is reason to believe that the defences of each hill comprised in early Rome remained distinct up to the time of Tarquinius Priscus, the enclosure of the whole city by a permanent fortification being due to Servius Tullius. The remains of his walls and Agger are still visible in *thirty-three* different places, which enables us to trace their line around the city of the kings with the greatest exactitude. We shall make our survey starting from the l. bank of the Tiber, a little to the N. of the Ponte Rotto, and proceed from l. to rt. until we come to the river-bank again below Ponte Rotto and near the Salara. In the portion of the wall between the river and the Capitol were the two gates *Flumentana*, nearest to the river, and *Carmentalis*. The following are the best preserved fragments of this celebrated rampart, raised more than five centuries before Christ, for the purpose of protecting the city against its rivals, the Sabines, the Etruscans, and the Latins. 1. At the N.W. corner of the courtyard in front of the Palazzo Caffarelli, on the edge of the so-called Tarpeian Rock (a spot well known from Hawthorne's 'Transformations'). 2. Under the stables in front of the same palace. 3. On the l. side of the

new ascent to the Capitol from the Piazza dell'Aracoli, where an inscription records the discovery of the walls in December 1872. 4. Between Nos. 81 c. and 81 e. in the Via di Marforio, but now entirely concealed by modern houses (see Bull. dell' Inst., 1870, p. 113); across this street, the ancient *Clivus Argentarius*, was probably the *Porta Batumena*. 5. In the Colonna Gardens, under the remains of the Baths of Constantine (see Ann. dell' Inst. 1852, p. 324). 6. Opposite Bernini's stables in the Piazza del Quirinale, pulled down, in 1866, during the construction of the new ascent to the Quirinal palace. This was the site of the *Porta Sanqualis*. 7. In the gardens of the Quirinal, above the Piazza del Lavatore, and parallel to the Via de' Giardini, discovered, in 1874, in laying the foundations of the royal stables. 8. About half-way up the Via delle Quattro Fontane. The site of the discovery is marked by a modern inscription, between Nos. 15 and 16, and the walls are visible in a pit under the side-walk. Here probably was the *Porta Salutaris*. 9. In the gardens of the Convent of S. Susanna, as described by Bartoli (ap. Fea. Misc., I. 250). 10. In the Vigna Barberini, or Spithöver, where the kingly walls have been recently destroyed while preparing a site for new Boulevards. At this





most N. point was the **Porta Collina**, whence, returning to the S.E., began the celebrated **Agger**, a huge embankment about 120 ft. wide and 25 high, faced on its outer side by a massive wall, about 10½ ft. thick, and strengthened by buttresses. The lower courses of the substruction are of gigantic blocks of peperino, held together by strong lamps of iron. The upper courses consist of smaller blocks of tufa. The **Agger** itself, or earthwork, is composed of a mass of volcanic tufa, and pozzolana, dug out on the spot in making the fosse, the width of which was 100 ft. at the foot of the wall.

1. Remains of the rampart were discovered in the grounds of the Certosan Convent (S. Maria degli Angeli), in laying the foundations of the new Treasury, and in 1879, near the angle of Via Volturmo and Via Gaeta. 12. In lowering the Via del Macciao, near its junction with the Via di Porta S. Lorenzo. 13. To the E. of the city, under the Monte della Giustizia, where were uncovered in 1877 the remains of the **Porta Viminalis**. Outside, and a few paces S. of this gate is a circular kind of tower, of massive travertine blocks, the original use of which has puzzled archæologists. It may possibly have been in connection with the underground course of an aqueduct. It evidently belongs to an early period. 14-18. In the new roads of the Esquiline quarter called *Viale Principessa Margherita*, *Via Pr. Umberto*, *Via Pr. Amadeo*, *Via Napoleone Terzo*. 19. In lowering the Via di S. Eusebio, near the Arch of Gallienus, which marks the site of the **Porta Esquilina**, and, consequently, the southern end of the **Agger**. The remains of the walls, connecting the **Agger** with the l. bank of the river, appear (20) near the Convento dei Liguorini, beyond the Arch of Gallienus (21) in the new triangular piazza on the Via Merulana, where the odeum of the gardens of Mæcenæ has been brought to light (see 'Bull. della Comm. Arch. Mun.,' II., p. 3). 22. Under the house, near the ch. of SS. Pietro e Marcellino, called **Steria del Giardino**. In the valley

between the Esquiline and the Cælian were the **Querquetulana** and **Cælimontana gates**, the latter near the hospital of S. Giovanni. 23. Under the east wall of the ch. of SS. Quattro Incoronati on the Cælian, a place called in former times, 'Ad Caput Africæ.' 24. Under the substructions of the Villa Mattei or Von Hoffman. 25. In the lower grounds of the Convent of S. Gregory, where Mr. Parker discovered the foundations of the **Porta Capena**, in 1868, and under the modern Via di Porta S. Sebastiano. Here the **agger**, perhaps of earlier construction, closed the gorge between the Cælian and Aventine hills. 26. In front of the ch. of S. Balbina, one of the best preserved remains, about 30 ft. high. 27. In the Vigna Cardoni, near the ch. of S. Saba (see 'Bull. dell. Instit.,' 1859, pp. 17, 164). Between this and the preceding fragment was the site of the **Porta Lavernalis**. 28. At the junction of the Via di S. Saba and Via di Porta S. Paolo, where a large house is supported by the nucleus of the wall, the stone coating having been removed under Nicholas V. Here probably stood the **Porta Bauduscula**. 29. On the Vigna Torlonia, or Del Collegio Romano, on the S. side of the Aventine, not far from the ch. of Sta. Prisca (opposite to which is the gate leading to them), composed of large quadrilateral blocks of tufa quarried near the spot; these blocks are laid alternately long and cross ways; the portion laid open is 15 yards high, and contains a fine arch. We may assign this site to the **Porta Novia**. 30. Above the so-called Arco di S. Lazzaro, a brick arch spanning the Via di Porta S. Paolo, where we may place the **Porta Navalis**. 31. This fragment was discovered, in 1856, on the declivity of the Aventine overlooking the Tiber, in the gardens below the ch. of S. Sabina. 32. In November, 1875, another portion of the Servian walls of Rome was discovered under the Antonelli Palace on the Quirinal, during the excavations for the Via Nazionale, at the intersection with the Via del Quirinale, opposite the Church of Santa Caterina da Siena. This fragment is most im-

portant, as it contains one of the Servian gates, probably the *Porta Fontinalis*, which, constructed of massive blocks of *tufa*, is in a nearly perfect state of preservation, having been enclosed by and partly buried under buildings apparently belonging to the end of the 1st century, since which epoch this ancient gate was evidently disused. Its situation corresponds exactly with the indications of the *Porta Fontinalis* (so named from the adjoining sacred fountains) as given by Varro and Livy. A portion of the adjoining wall is preserved in a circular enclosure on the piazza, opposite the ch. of S. Caterina da Siena, and bears a modern inscription attributing its construction to the Kings of Rome. 33. The excavations in 1876 for the removal of the Monte della Giustizia, and the levelling of the soil between the Railway Station and the Palace of Finance, have revealed in several places the existence of a second wall within and parallel to the Servian wall, from which it was separated by a space varying in width from 7 to 12 metres. This wall, formed of peperino blocks much smaller than the *tufa* masses of the external one, is conjectured to have supported the inner side of the Servian *agger*. Most of these interesting specimens are still visible, but they are rapidly disappearing to make room for new buildings. It has been decided, however, that the *Porta Viminalis* and the fine specimen of the Servian wall upwards of 100 yards long and 10 yards high, flanking the rly. stat. to the E., and hitherto covered by the Monte della Giustizia, shall be entirely preserved. A very instructive paper on the early fortifications of Rome was published in the 'Annali dell' Istituto,' 1871, "Sulle mura e porte di Servio."

The present Walls, including those of the Trastevere and the Vatican, are from 12 to 13 m. in circuit. The length of that portion which encompasses the city on the l. bank of the Tiber is about 8 m.; the length of the more recent walls which bound the district beyond the river is very nearly 4 m. The walls on the l.

bank etc, with slight deviations, the same as those commenced by Aurelian in A.D. 271, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several popes; many of these restorations were obviously made in a hurried manner and for temporary purposes; hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction severally belong. The last great and general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are portions in *opus reticulatum* of the best imperial times, such as the Muro Torto, near the *Porta del Popolo*. They have no ditch visible, but are crested with nearly 300 towers. In many parts, both on the exterior and the interior, it is evident that they are built upon earlier constructions, and in general they are only 30 ft. from the ground on the inner face, although sometimes 50 ft. on the outer face. There are 20 gates belonging to the modern city, but 7 of them are now walled up. In taking a general survey of these gates, commencing from the *Porta del Popolo*, we shall notice such peculiarities of the walls as are worthy of observation. This will bring the whole subject into one view, and prevent repetition.

### § 2. GATES.

1. *Porta del Popolo*. Until 1877 it was supposed that Aurelian's gate crossed the *Via Flaminia* on the N.W. slope of the Pincian Hill, where Procopius mentions it as being in a "steep place, difficult of access," and that Belisarius removed the gate to its present site in the 6th centy. But the works commenced in 1877 to enlarge this gate revealed the existence of two round towers, similar to those flanking the other gates restored by Honorius

on the Aurelian circuit. These towers had been enclosed in two square ones, built by Sixtus IV. in 1475, with the marble blocks of an ancient Roman mausoleum, which then stood on the Piazza del Popolo. These square towers were demolished in 1878-9, when the gate was enlarged by two lateral arches, in the same style of architecture as the central arch, which was erected in 1561, under Pius IV. by Vignola, from Michael Angelo's design. An inscription on the S. face records the visit of Queen Christina of Sweden to Pope Alexander VII. The passage quoted from Procopius is now conjectured to have alluded to the Pincian gate, or to have been an error of some amanuensis.

The tomb of Nero stood on the side of the Via Flaminia, on the slope of the Pincian hill. In 1099 Pope Paschal II. ordered the demolition of the tumulus forming the summit of the tomb, and cut down with his own hands a walnut-tree growing on the mound, because it was supposed to be haunted by demons in the shape of black crows. That Pope consecrated an altar on the spot, and the ch. of S. M. del Popolo was erected on the same site in 1227.

Proceeding round the walls to the rt., we see the mass of *opus reticulatum* called the *Muro Torto*, a huge wall supporting the N.E. corner of the Pincian hill. This very curious fragment is well known from the description of Procopius: he says that the wall had been rent for some time from top to bottom, that it was so overhanging that, Belisarius wished to pull it down and rebuild it, but the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. This description applies so perfectly at the present day that it leaves nothing for us to add, except that the wall, which is about 40 ft. in length, is considerably *out of the perpendicular*. It was considered by some writers to have formed *part of the substruction of the gardens*

of the Domitian family, but an inscription discovered near the spot in 1868 shows that the gardens on the Pincian belonged to the Acilian family, bearing the name of Manius Acilius Glabrio, consul. The inscription is now preserved in the Capitoline Museum.

Beyond the Muro Torto are several arches which appear to have formed the substructions of a considerable edifice divided into two or more stories, as in the ruins on the Palatine. Between this and the next gateway the walls, beginning with the 19th tower from the Porta del Popolo, exhibit brickwork of the period of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the middle ages and the Popes.

2. *Porta Pinciana*, a fine arch in travertine, with a kind of cross on the keystone, flanked by 2 round towers in brick, mentioned by Procopius, and supposed to have been built by Belisarius, who had his camp on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. For a long time it was walled up, but owing to the traffic of the new Ludovisi quarter, it was reopened in 1887. Here tradition places the scene of the degradation of Belisarius. If there be any truth in the story, the great general sat here and begged of the people, "Date obolum Belisario," as they passed the gate, through which he had led his troops in triumph. The aqueduct of the Acqua Vergine, 12 m. in length, which supplies the fountain of Trevi, enters the city not far from this point, under the Villa Medici. Between this and the Porta Salaria is one of the best preserved portions of the Aurelian Wall, including the arches of the sentinels' passage and the only perfect tower in the whole circuit.

3. *Porta Salaria*, at a short distance beyond the site of the Porta Salaria of the Servian wall, so called from the road by which the Sabines exported their supplies of salt. It was memorable as

the gate by which Alaric entered Rome. Having suffered from the cannonading in the attack of September 20, 1870, it was taken down and rebuilt in 1873, from the designs of Vespignani. During the works of demolition, three tombs were found embedded in the masonry: one circular, belonging to a lady of the Cornelian family; one rectangular, of the time of Julius Cæsar, and similar to the tomb of Bibulus: the third having the name of Quintus Sulpicius Maximus, a precocious Roman school-boy, only 11 years old. An account of this interesting monument is given in the description of the Capitoline Museum, where the tombstone has been removed. The greater part of the walls beyond this is in brickwork, of which the interior portion in the Villa Bonaparte is well preserved. It was by a breach in this part of the wall that the Italians stormed Rome Sept. 20th, 1870. An inscription on a marble slab commemorates this important event in the history of modern Italy.

4. *Porta Pia*, deriving its name from Pius IV., who rebuilt it 1564, from the designs of Michel Angelo, and left it unfinished at his death; it has now been completed after the original design. The *Porta Nomentana*, which it has replaced, was a short distance farther on. Its site is marked by a round brick tower on one side, and a massive sepulchre on the other, included by Aurelian in his wall. The *Via Nomentana* passed through it. At a short distance on the rt. from the angle where the streets which enter the city by this gate and *Porta Salara* join, once stood the *Porta Collina* of the wall of Servius Tullius. Its remains were discovered in 1873 in laying the foundations of the new Treasury or Ministry of Finance, at the N.E. corner of the quadrangle, near the *Via 20 Settembre*. The well-known reconnaissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side, and, if he had entered Rome, it is probable it would have been by this gate. Beyond the *Porta Nomentana* of Honorius was situated the Prætorian camp of Tiberius, built by his minister, Sejanus, and

now occupied by cavalry barracks. Its quadrangular enclosure projects beyond the walls at the N.E. angle of the city. The camp was dismantled by Constantine, and 3 sides of the enclosure were included by Aurelian in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the first 3 centuries of the Christian era. Considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. There were four gates leading into the principal one towards the city, that on the N. side is the best preserved, although the space between the angular towers on each side of it was walled up by Aurelian. The circuit of the 3 sides, which now forms a quadrangular projection in the city walls, is 5400 ft. A part of the southern side has been roughly rebuilt with large and irregular stones, probably the work of Belisarius. There is a coin of Claudius, on which the camp is represented. The fourth side of the camp facing the Servian walls and the railway station, was discovered between the *Via S. Martino* and the *Via Malghera*, and consists, like the others, of a double row of cells of brickwork, coated with stucco. On examining the next part of the Aurelian wall, the rude stone work hastily put together by Belisarius may easily be recognised by the admixture of every kind of material, and especially of fragments of white marble. Several portions on the S.E. side are formed of massive blocks of volcanic tufa, derived from the wall of Servius, tombs, and other ancient constructions. One of its gates, which formerly opened on the N. side, but was closed by Honorius, may also be recognised.

5. At the S. angle of the Prætorian Camp is another gate, called the *Porta Chiusa*; it consists of a good arch of travertine surmounted by an attic of 6 smaller ones, an entablature and cornice, and in the same style as the other

gates erected by Honorius; it is now walled up.

6. **Porta S. Lorenzo** had until 1868 a double gateway; the outside arch, which still exists, is a massive travertine construction decorated with a bull's head on the keystone. Its upper inscription records that it was built or restored by Augustus to carry the united streams of the Marcian, Tepulan, and Julian aqueducts over the Via Tiburtina; two other inscriptions mention repairs by Titus and Caracalla; the inner arch, as well as the two towers, was erected by Honorius, about 402. It was destroyed in 1868 by the Pope, to use the large blocks of travertine for the foundations of the column commemorative of the Œcumenical Council. The ancient gate having become inconvenient from the accumulation of soil under it, in 1880 an opening was made a little to the rt., and through it passes the new road to the basilica and cemetery of S. Lorenzo, and the tramway to Tivoli. The walls between this and the Porta Maggiore are built on the line of the 3 above-mentioned aqueducts. About half-way to the Porta Maggiore 14 corbels project from the lower part of the wall. The construction seems to belong to a reservoir of one of the aqueducts built in the 2nd centy., long before the walls of Aurelian. On approaching the Porta Maggiore, the old walls were pulled down to a certain extent in 1864, to give passage to three lines of rly. The place is called *I Tre Archi*.

About 50 yards before reaching the gate we see built into the city wall, the flank of an arch of *peperino*, in which may be recognised the 3 channels of the Marcian, Tepulan, and Julian aqueducts; the Marcian being the lowest and the Julian the highest. Close by was found the subterranean water-course of the Anio Vetus.

7. **Porta Maggiore**, a noble construction in travertine, the finest gate in the walls of Rome, formed by two arches, carrying the Aqua Claudia and Anio Novus over the Via Labicana and Prænestina. In the 5th centy. it was greatly disfigured and concealed by the fortifications of Honorius; the Porta Præ-

nestina was closed, and the Labicana was strengthened by 2 lofty towers. The removal of these later additions and alterations, in 1833, was amply repaid by the discovery of the tomb of the baker Eurysaces, which is described p. 159. The appearance of the fine façade of this gate, which now shows us its 2 arches and 3 piers, of the rustic order, is extremely imposing. There are 3 inscriptions on it: one recording that the emperor Claudius brought into the city the aqueduct which bore his name; the 2nd relating to the restorations by Vespasian; and the 3rd to those by Titus. In the attic are the channels for the water, the lower one being that of the Aqua Claudia, and the upper of the stream called the Anio Novus.

8. The remains of the **Gate of Honorius**, which were removed, have been preserved and placed on a wall outside the Porta Maggiore. The roads which pass out of the city here lead (on the rt.) to Colonna, Valmontone, &c., the high road to Naples by Frosinone and San Germano, and (on the l.) to Gabii and Præneste, with an embranchment to Lunghezza and the Alban colony of Collatia. The Aurelian wall beyond this gate follows the line of the Claudian aqueduct for some distance. Further on it passes behind the Basilica of Santa Croce in Gerusalemme, and skirts the outer wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications.

9. **Porta di San Giovanni**, modern, built by Gregory XIII. in the 16th century. An additional arch has been made to accommodate large traffic. Adjoining this gate is the ancient *Porta Asinaria*, the best preserved of all the gates of the Aurelian wall, flanked by 2 round brick towers; it is memorable as the gate through which Belisarius first entered Rome. It was also by it that Totila gained admission, having obtained possession of it by the treachery of the Isaurians. The ancient gateway is now walled up, and is a very picturesque ruin from the outside. The gate of S. Giovanni is well known to travellers, the roads to Frascati, Albano, and Naples, by the Pontine



Marshes, pass through it. A short way to the W. of this gate some fragments of the substructions of the Lateran Palace have been included in the wall of Honorius; the stream called the Marrana, the ancient Aqua Crabra, is crossed further on, and enters the city under a gate, now walled up, called the

10. *Porta Metronia*; the Aurelian wall near here is well preserved. An inscription inside the *Porta Metronia* states that the wall here was repaired in 1157 by certain Roman senators. Between the *Porta Asinaria* and the *Porta Latina* several portions of the lower part of the Aurelian wall are formed of massive square blocks of volcanic tufa, derived probably from the Servian defences, which are situated at a short distance within it.

11. *Porta Latina*, also closed. It has 2 round brick towers, and a good travertine arch, with grooves for a porticulis, like most of the gates of Honorius. The Christian emblem (the monogram of "Christ") on the keystone has led to the supposition that it was repaired by Belisarius. According to the Church tradition, St. John the Evangelist suffered martyrdom inside of this gate, by being thrown into a caldron of boiling oil, where the circular chapel of S. Giovanni in Oleo now stands. The Aurelian wall presents a series of fine square brick towers between here and its extreme eastern prolongation, a short way beyond which is

12. *Porta di San Sebastiano*, the *Porta Appia* of the Aurelian Wall, with 2 fine semicircular towers of brickwork resting on substructions of white marble blocks, probably taken from the Temple of Mars, which stood outside of it on the l. Under the arch is a curious Gothic inscription relating to the repulse of some invading force, which has given rise to much speculation among antiquaries. The site of the ancient *Porta Capena*, where the Appian Way commenced, is about 1380 metres within this gate, between the Orto di S. Gregorio and the Vigna Modetti; and has been exactly determined from the discovery made in 1584 of the first milestone of the Via

*Appia*, in the Vigna Naro, at a dis of 114 m., 17 from the *Porta S. Sebastiano*. The so-called Arch of the Hypogeum of the Scipios, an *Columbaria*, stood between the k and the imperial line of walls, between the *Porta S. Sebastiano* and *Porta S. Paolo* are the bastions, 200 yds. in length, constructed by III. in the 16th cent., from the de of Sangallo. They are finely of brick with a deep cornice. opened formerly the *Porta Ardea* the line of the road which p through it is determined by se tombs still existing in the V Volpi.

13. *Porta di San Paolo*, rebuilt Belisarius on the site of the *Ostiensis*; one of the most picturesque of all the modern entrances to R. The inner portion, which consists of 2 arches, is anterior to the tin Belisarius, belonging very likely to the original gate of Aurelian, remarkable as the scene of To second entrance into Rome.

pyramid of Caius Cestius, like all ancient tombs, formerly stood on the walls, on the Via Ostiensis, is here included in the wall of Hierius, which extends towards the T round the base of Monte Testa ascending the l. bank of the T for a short distance. The distance: the pyramid of Caius Cestius to Tiber is 800 paces; on the wall several towers, partly rebuilt in middle ages with materials taken: older buildings. From the point w the Aurelian Wall reaches the l of the Tiber, near the rly. bri and following the river to the mo *Marmorata*, and the *Porta Trigemina* of the Servian Wall, numerous exist, especially of the *Emporium*, of the quays by which it was proached on the river-side—one ment remarkable for its gigantic bl of travertine, the others of reticul masonry, of the time probably of l or Domitian, resting upon a substruc of Lapis Gabinus, which may be when the Tiber is low. Nearly 500 bl of marble were found here in 188 in the excavations carried on

the direction of Baròn Visconti. One block is remarkable as having been sent to the Emperor Nero from a quarry in Carinthia; another more colossal still, a column of *Marmor Africanum*, 27 ft. high by  $5\frac{1}{2}$  in diameter, nearly 34 tons weight, was carried to the Janiculum, to be erected there in commemoration of the Council held by Pius IX. in 1870, but that site was abandoned in consequence of the change of Government, and the column was erected in the Vatican garden by Leo XIII. in August, 1885, in honour of the same event. During the excavations, several landing-places leading to the Emporium, and mooring-rings in travertine for boats, were found. On one of the faces of this quay is a relief of an amphora, probably marking the landing-place of wines. It is supposed that these buildings of the Empire, on the river-side, were covered towards the close of the 9th centy. by the defences raised to repel the Saracens in their attacks on Rome under Pope John VIII. An extremely clever account of these excavations, by the Rev. Luigi Bruzza, is inserted in the *Annali dell' Istituto di Corrispondenza Archaeologica* for 1871.

On the rt. bank of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII. The best preserved portion of the ancient wall extends from the Septimian arch to the Tiber behind the gardens of the Farnesina Palace, presenting some ruins of square towers. Within their circuit, particularly behind S. Pietro in Montorio, descending to the Trastevere, may still be traced the wall of Aurelian and Honorius, with its ramparts converging to the Porta Aurelia. The following are the gates of the Transiberine district:—

14. *Porta Portese*, built by Urban VIII., half-way between the Wall of Servius and the *P. Portuensis* of Aurelian, on the road to Fiumicino, the present port of the Tiber on the sea-coast.

15. *Porta di San Pancrazio*, on the Janiculum, the *Porta Aurelia*. The grounds of the *Villa Pamfili Doria* lie to the westward. The *Acqua Paola*,

[*Rome.*]

the ancient *Alsetina*, enters the Trastevere at this point. It was upon the bastions to the rt. or S. of this gate that the French besieging army under General Oudinot, in 1849, directed their principal attack. It was here, also, that they succeeded in making a practicable breach, after hundreds of men had perished on both sides. Every spot in the neighbourhood is intimately associated with the events of that memorable siege. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage in this struggle; for as that ancient wall is built chiefly of brick, is more than 4 yards in thickness and from 10 to 12 in height, it formed a real fortress within the outer wall upon which the French had first to direct their fire. It is due to the honour of the French military commanders to add that, in selecting this gate and the advanced point of the Janiculum for their attack, they were guided by the consideration that from no other spot could their operations be carried on with so little injury to the monuments of the Eternal City.

16. *Porta Cavalleggieri*, near to St. Peter's, on the old high-road to Civita Vecchia, said to be from the designs of Sangallo. It derives its name from a cavalry barrack which once stood close by, and whose site is occupied now by the extensive iron works of Sig. Mazzocchi.

17. *Porta Fabbrica*, near the former, now walled up.

18. *Porta Pertusa*, also walled up, in the gardens of the Vatican. It was close to this gate that the French army suffered a severe repulse in their first approach to Rome in 1849.

19. *Porta Angelica*, erected by Pius IV. on the N. side of St. Peter's, leading to Monte Mario. This Pope had an angel sculptured on each side of the gate, with the still existing motto: "*Qui vult salvam Rempublicam nos sequatur.*" The heads of decapitated criminals used to be exposed in an iron cage over the outer arch of this gate.

20. *Porta di Castello*, on the meadows behind the Castle of St. Angelo.

R

## § 3. BRIDGES.

Of the ancient bridges of Rome four only are now in use. The following are their modern names: Ponte S. Angelo, Ponte Sisto, Ponte Quattro Capi, and Ponte S. Bartolommeo. Beginning with the first named, and proceeding down the river, we have—

1. **Ponte S. Angelo**, the ancient Pons Ælius, so called from one of the names of the Emperor Hadrian, by whom it was built. This noble bridge crosses the Tiber immediately in front of the Castle of S. Angelo. The whole of it is ancient, with the exception of some restorations of stone-work casing and the parapets. Medals of Hadrian represent the bridge as we now see it, with three large arches of equal size in the centre, and two smaller ones on each side; a dedicatory inscription to the same emperor formerly existed on it, stating it to have been erected in his 3rd consulate to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd during the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the booths were removed and the bridge restored to its original form. In 1530 Clement VII. erected at the extremity the statues of St. Peter and St. Paul. In 1668 Clement IX. added the present parapet, and the 10 angels which stand upon the piers. The one which bears the cross is by Bernini, the others are by his scholars.

2. **Pons Triumphalis, Aurelii, or Vaticanus**; it was the longest of all the bridges, and is supposed to have been built by Nero. It led from the Campus Martius to the Via Triumphalis, which rose over Monte Mario. From a passage in Prudentius it would appear to have been entire in the early part of the 5th centy. Some portions of its piers are still visible, when the river is low, *about 200 yds. below the bridge of S. Angelo.*

3. **Ponte Sisto**. This bridge, anciently known as the *Janiculensis*, was raised in the reign of Marcus Aurelius Antoninus Caracalla, and called, from name, *Pons Aurelii, or Antonini.*

In 1878, under the first arch on the left bank of the Tiber, archite fragments and inscriptions were found in the bed of the river, proving the bridge had been repaired and adorned with a triumphal arch. At the N. end, by the Emperors Valens and Valens, in 366-67. A pedes white marble, belonging to this monument, bears the following inscrip

IMP · CAESARI · D · N  
FL · VALENTI · MAX · P · F · VICTOR  
TRIVMFATORI · SEMPER · AVG  
S · P · Q · B  
OB PROVIDENTIAM QVAE ILLI &  
CYM INCLYTO FRATRE COMMVNI  
INSTITVTI EX VUTILITATE VRBIS A  
NAE VALENTINIANI PONTIS ATQ.  
PECTI.

Dedicando operis honore delato iudicio i  
maximo  
L. Aur. Aviano Symmacho. V.C.  
Ex praefectis Urbi.

Among many fragments then was a block belonging to the arch over one of the columns two feet of a bronze-gilt statue set on to it. Thirty pieces recovered of the statue, which evidently been cast in an early better style than that of Valens whose head was probably placed on the shoulders of some predecessor's. That of Valens most likely surmounted the attic above the other flanking column of the arch. These fragments and inscriptions will be found in the new Museo Urbano, on the Caeli.

The Valentinian bridge is stated by Anastasius, and other chronicles have been ruined by a great flood in 792, after which it is mentioned as *ruptus, tremulus, and fractus.*

The present bridge has 4 arches and was begun in 1473, by Pope Sixtus IV., who raised it to afford easier access for pilgrims to the Vatican on the jubilee of 1475.

It was made passable on that occasion, and completed two years later. An old writer (*Domenichi*, 'Facetie,' &c., Venice, 1688), records that the expense of the work was sustained by the courtizans of the city.

In 1879 the bridge was widened 12 ft., by two footways supported on iron corbels, and the approach at both ends flanked by new quay walls.

4. **Ponte de' Quattro Capi**, connecting the city with the island of the Tiber, so called from the four-headed Januses which stand on the piers. It is the ancient *Pons Fabricius*, built by Fabricius the Curator Viarum, A.U.C. 708; and is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinius:—

"Unde ego mira  
Descripsi docilis præcepta licet, tempore quo me  
Solutus fuisse sapientem pascere barbam  
Atque a Fabricio non tristem ponte reverti."  
HOR. SAT. II. 3.

It has 2 large arches, with a smaller one in the centre of the pier between them. It retains more of its ancient architecture than any other of the Roman bridges except that of St. Angelo. It formerly bore the following inscription, but a part only is now legible:—  
L. FABRICIUS C. F. CVR. VIAR. FACTVNDVM CURAVIT EIDEMQ. PROBAVIT Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. EX S. C. PROBAVERVNT (A.U.C. 733).

5. **Ponte S. Bartolommeo** connects the island of the Tiber with the Trastevere. It is the ancient *Pons Cestius* or *Gratianus*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government of Rome in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions on the parapets show that it was restored A.D. 367 by the Emperors Valentinian, Valens, and Gratian. It consisted of one large central arch and a smaller one on each side, but was lengthened in 1886 by the addition of another arch in consequence of the widening of the Tiber branch between the island and Trastevere.

6. **Ponte Rotto**, on the site of the *Pons Æmilius*, called in later times *P. Senatorius* and *Lapidæus*. The ancient bridge was begun by L. Æmilius Lepidus and Marcus Fulvius Nobilior, A.U.C. 573, and finished by P. C. Scipio Africanus and L. Mummius Achaicus, the censors, in A.U.C. 611. It is represented on medals of the Æmilian family. From it the body of the Emperor Heliogabalus was cast into the Tiber. We know nothing of its subsequent history until we find it mentioned in the Middle Ages under the name of P. di Santa Maria. In the 13th centy. it fell down, and was rebuilt by Pope Honorius III. It was restored by Julius III. in 1554, and again by Gregory XIII. in 1575. In 1598 the part on the l. bank of the river was carried away. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining (of the time of Julius III.) consists of one central arch left as a memorial: the bridge itself having been rebuilt a few yards lower down stream. The new quays have hidden the *pulchrum litus* and the mouth of the *cloaca maxima*, as well as the Etruscan mooring corbels, carved in the shape of lions' heads, on the rt. bank.

7. **Pons Sublicius** (a name derived from the beams of which it was constructed), the oldest and most celebrated of all the Roman bridges, formerly crossed the Tiber a little to the N. of the Porta Trigemina. It was first erected by Ancus Martius (A.U.C. 114). It was upon this bridge that Horatius Cocles withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. This act of heroism made it so sacred, that it could never afterwards be repaired without the sanction of the pontiffs. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius, still of wood, but upon stone piers. A coin of the latter emperor represents this bridge as a broken arch. In the reign of Adrian I., in 780, it was entirely destroyed by a flood. In the 15th centy. the stones of the piers were removed by Sixtus IV. to make cannon-balls, and, in 1882,

what remained of the foundations was blown up along with other obstructions to the course of the river. (See map, and Prof. Becker's pamphlet, *De Roma Veteris muris atque portis*, p. 78, note 56. Leipzig; Weidmann, 1842.)

Ponte Molle (see Index).

NEW BRIDGES (see Section V.).

#### § 4. THE ROMAN FORUM.

\* \* (The excavated area is open daily, without payment, from 9 to sunset. Entrance near the church of S. Maria Liberatrice.)

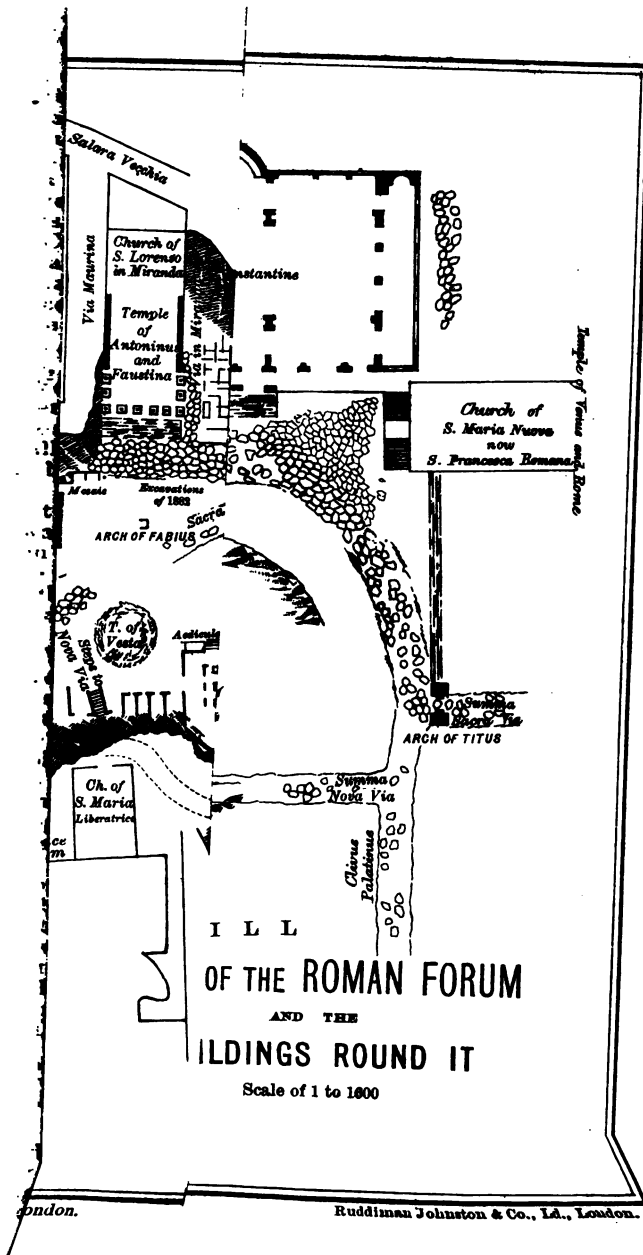
The recent excavations of the Forum Romanum prove it to have been an irregular oblong space, extending N.W. and S.E., with its longest measurement (about 230 yds.) from the Tabularium, on the edge of the Capitoline hill, to the Regia at the foot of the Sacra Via opposite the temple of Antoninus and Faustina. The breadth of the open area varied from 80 yards at the wider part near the Capitol to about 40 at the narrower part near the Temple of Vesta; but the whole space was so limited by the monuments placed around and within it, that the impression produced upon the visitor is that of surprise at the smallness of the area in which so important and so varied affairs were transacted. Entering by the stairs near S. Maria Liberatrice, which descend upon the ruin of the Temple of Castor, it will be convenient to begin with the end of the Forum most remote from the Capitol. We will therefore conduct the reader at once to the basaltic road pavement uncovered in 1876 in front of the Temple of Faustina, at the extreme S.E. end of the Forum.

At this point we are upon the bottom of the *Sacra Via*, which descended by a steep slope from the ridge upon which stand the church of S. Francesca Romana and the Arch of Titus. On the right hand of the visitor, as he looks towards the Capitol is

the Temple of Antoninus and Faustina, probably erected by the emperor Antoninus Pius himself, in honour of his deified wife, A.D. 141, and inscribed with his own name after his death, A.D. 161. The dedication in two lines, the upper line being an addition of the latter date,—

DIVO . ANTONINO . ET  
DIVAE . FAUSTINAE . KK . S . C .

may still be read on the frieze and architrave of the front of the porticus. In the cella of the temple, extending also into the portico, is the church of S. Lorenzo in Miranda, built in 1602. The portico, of Corinthian architecture, has six columns in front and two others at each side. Each shaft, about 50 feet high, is a single block of Carian marble, called in Italian *cipollino*; the bases, capitals, and entablature are of white marble. The frieze at the sides is adorned with griffons, vases, and candelabra. The sides of the cella and the substructions of the portico are constructed with large blocks of peperino, once cased with marble. The ascent to the portico was by 21 steps. The platform for the altar in front of the temple is more distinctly seen than in any other of the Roman temples. An account of some excavations made round this temple in the 16th century for the purpose of obtaining materials for St. Peter's, when the marble steps were carried to the Vatican, has been found by the Comm. R. Lanciani in a manuscript in the Bodleian Library, and published in the 'Bull. dell' Inst. Archeol.,' 1872. The same excavations are mentioned by Palladio. In front of this Temple the Forum was entered from the Sacred Way through the Arch of Fabius. This arch was originally erected by Q. Fabius Maximus Allobrogicus, consul B.C. 121. Cicero has preserved a saying of Crassus against Memmius, that he thought himself so great a man that he could not come down into the Forum without stooping his head at the Arch of Fabius. Some fragments of it were discovered in the



.....

.....

.....

.....

.....

.....

.....

16th century in the arch of the Cloaca Maxima. (For the Temp. Romulus, see Sacra Via.) On the other side of the Sacra Via are some ruins of marble walls; an accurate examination of them made by Mr. Nichols in 1886 showed them to be the remains of the Regis, probably as rebuilt by Domitius Calvinus in 35 B.C. "The original Regia is said to have been built by Numa as his dwelling-house, and thenceforth became the official residence of the Pontifex Maximus."—*J. H. Middleton*. To the S.E. of these walls, between them and the House of the Vestals, are the remains of some earlier buildings. They consist of blocks of the soft tufa used in the kingly period—walls of hard tufa and of concrete and brick with columns of travertine. These foundations are at a different angle and on a lower level than the walls of the Vestals' House, under which they appear to have extended. These may very probably be identified with the House of the Pontifex Maximus, the official residence of Julius Cæsar during the latter years of his life. When Augustus held that office, he presented this building to the Vestals, by whom it was pulled down when they rebuilt their house. Part of the Consular Fasti, now in the Capitoline Museum, were found at this spot in 1846.

Advancing into the Forum S.W. of the Regia, we have before us the remains of the Temple of Vesta, frequently destroyed and restored in the same form. This Temple is known to have been round, and for this reason the pretty ruin near the Bocca della Verità was for years identified with it. The entrance faced the S.E., opposite to the House of the Vestals. Horace speaks of an inundation of the Tiber having threatened these buildings.

"Vidimus flavum Tiberim, retortis  
Littore Etrusco violenter undis,  
Ire dejectum monumenta regis  
Templaque Vestæ."—(*Od.* ii. 13.)

The flood of 1870 also reached to this part of the Forum. The Temple, according to tradition, was built by Numa Pompilius, in the year 39 of

the city, and dedicated to Vesta, the goddess of fire. Professor Ihne describes it as symbolic of the family hearth of the city. Septimius Severus rebuilt the Temple of Vesta with a podium about 50 feet in diameter, supporting a peristyle with columns, *cella*, and dome, as seen on contemporary bronze medallions, and on a piece of sculpture in the Uffizi at Florence.

The discovery of the House of the Vestal Virgins in 1883-4 is chiefly due to Signor Baecelli, then Minister of Public Instruction. This building extends for some distance S.E. of the Temple of Vesta. The Vestals, at first 4 in number, were afterwards increased to 6, and selected from girls of patrician families between 6 and 10 years of age, who were required to be free from every defect. The duration of the vestalhood was 30 years, after which the Vestals were allowed to marry, but there is no instance on record of any of them having done so. Their essential duty was to watch by night and by day the sacred fire in the Temple, and to guard the Palladium saved by Æneas from the burning of Troy and the other relics. If the fire were permitted to go out it was considered a bad omen for the city, and the vestal allowing it was flogged; if one broke her vows she was buried alive. When Augustus gave the Vestals (B.C. 12) the residence of the Pontifex Maximus which adjoined their house, preferring himself to live in his house on the Palatine, they rebuilt their house on an enlarged scale. It was afterwards destroyed and rebuilt three or four times. The Atrium consisted of a large open court, 71 by 221 ft., surrounded by marble columns of great beauty, such as *breccia corallina*, of which one is still *in situ*, and also by rooms in two stories. In the central pavement there are the outlines of a circle within an octagon of brick, the intervening space being separated into 8 divisions. It has been suggested that these are the foundations of the Sancta Sanctorum of the Vestals, where the more precious relics were kept; but it is more probable that it was



simply a flower-bed. In the Atrium are also a well and a fountain. Here are placed the portrait statues of the vestals, and pedestals with inscriptions, but it is not known to which statues they respectively belong. The statues are mostly of Parian marble and are of the second or third century, but not remarkable as specimens of art. One headless figure is seated and may be a statue of Vesta. Another is the upper half of a fine portrait statue of a female of middle age attired in the dress of the order, consisting of a stola of white wool reaching from the neck to the ankles, bound round the waist by a silken cord or *zona*, and over the whole a *pillium* or cloak. The veil over her head is a sacrificial vestment called *suffibulum*. The dress of the chief Vestal was distinguished by the addition of a purple border to the stola. Around the head are flat folds of wool or linen with one or more loops falling over the front of the shoulders, the number of the loops indicating probably the completion of a certain number of years of the vestalhood. On another statue are the marks where a necklace had been worn. The pedestals are eleven in number, all bearing inscriptions stating to whom and by whom they were dedicated; for example, one is dedicated to the chief vestal Terentia Flavola by her brother Quintus Lollianus, his wife and daughter. Another to the chief vestal Prætextata by Julius Creticus, a religious attendant of Vesta. The one dedicated to Coelia Claudiana is in honour of her having attained the twentieth year of her rank and expresses a wish that she may happily complete thirty years. Six pedestals are inscribed with the name of Flavia Publicia, and bear eulogies of her piety and careful guardianship of the eternal fire. And on the one of latest date, A.D. 364, the Vestal's name is seen to have been erased, owing most likely to her having become a Christian, as Prudentius asserts some did shortly before the worship of Vesta was finally abolished by Gratian, A.D. 367. At the S.E. end of the Atrium

is the Tablinum approached by 4 steps placed between 2 columns. Portions of the beautiful marbles forming the steps, lining and floor of this room are still visible. Six rooms, three on each side, open into the Tablinum. The number suggests that these were the rooms of the six Vestals. One room on the right, being in a damp situation, has its floor raised on amphore cut in half, and on the side walls are the depressions where the hot-air flues were situated. Other means to counteract the effect of damp exist in the double wall built on the side of the house towards the Palatine, the interval being filled in with charcoal. At the back of the last-named rooms is a bath-room with niches for statues over the bath and a vaulted space, apparently occupied by the central heating apparatus, as from it flues are seen to diverge. Leading from this room is a passage out of which several small rooms open, consisting of kitchens and other offices. In one are the remains of a mill with the space round for the slave or mule who worked it. At the end of the passage is the staircase leading to the still existing upper story, which consists of chambers, each with its adjoining bath-room. At the N. angle of the House of the Vestals were found the remains of a building of the 8th or 9th century, in which was discovered an earthen vessel, containing a large number of English silver pennies, 3 of Alfred the Great; 217 of Eadward I.; 393 of Athelstan; 195 of Eadmund I., and others ranging from 871 to 947 A.D. In the same vase was a bronze fibula with an inlaid inscription:—

+ DOMINO . MARINO . PAPA +

This refers to Marinus II., who was Pope from 942 to 946 A.D. It is supposed that these coins consisted of Peter's pence contributed by English pilgrims. It was in this building, and serving as pilasters to its S.E. wall, that the first four pedestals bearing inscriptions to the Vestals were found in 1883, before the rest of the Atrium Vestæ was uncovered. They had

been evidently removed from the sacred precincts when the site and materials of the Vestal's house became public property on the final suppression of their order by Gratian and Theodosius. The exit from the Atrium to the Forum is by means of four steps of travertine much worn, and directly on the left of them are the remains of a shrine, 10 × 7 ft. The entablature belonging to it is placed near and bears the following inscription:—

SENATUS . POPULUSQUE . ROMANUS .  
PECUNIA . PUBLICA . FACIENDAM ,  
CURAVIT.

This has been called the shrine of Mercury, being without any express dedication, but it should probably be assigned to Vesta, built, as it is, against the wall and close to the entrance to the House of the Vestals and within a few feet of the Temple of Vesta itself.

The *Via Nova* was brought to light in the excavations between the House of the Vestals and the huge palace of Caligula on the Palatine, the buttresses supporting both forming arches over it. This portion extends from the Church of *S. Maria Liberatrice* to near the Arch of Titus, where it was called the *Summa Nova Via*. At this point have been found the remains of a large temple, perhaps the *Ædes Penatium*. The broad footway that leads from the *Via Nova* to the *Sacra Via*, just behind the Vestals' House, was probably constructed to relieve the pressure of traffic on the *Sacra Via*.

Returning into the Forum we see near the Temple of *Faustina* and close to the *Sacra Via*, the massive nucleus of the Temple of the deified *Julius Cæsar*, built, according to *Dion Cassius*, on the spot where *Cæsar's* body was burnt. The Temple of the *Divus Julius* was placed upon a singularly lofty substruction, looking in the direction of the open Forum and of the Capitol.

"Ut semper Capitolia nostra forumque  
Divus ab excelsa prospectet Julius æde."  
(*Ovid, Metamorph. xv. 841.*)

In front of the temple, at a some-

what lower level, was the *Rostra Julia*, a broad terrace with steps on each side, which was used for public orations, especially at the funerals of the imperial family. Its face was ornamented, after the battle of *Actium*, with the beaks of the ships taken by *Augustus*, in imitation of the ancient *Rostra*. Part of the terrace, in a semicircular form, appears to have been built after the rest, where an opening had probably been left to avoid destroying the pre-existing column or altar to *Julius Cæsar*.

Between the temple of *Vesta* and that of *Castor* was the Pool or Lake of *Juturna*, where the twin-gods *Castor* and *Pollux* appeared in the Forum after the battle of *Lake Regillus*.

"When they drew nigh to Vesta,  
They vaulted down amain,  
And washed their horses at the well  
That springs by Vesta's fane.  
And straight again they mounted,  
And rode to Vesta's door;  
Then, like a blast, away they passed,  
And no man saw them more."  
(*MACAULAY, Lays of Ancient Rome.*)

The remains of a low round construction, which are seen in the pavement, a few paces to the N.W. of the *Vesta* ruin, may be part of the stone basin of a fountain which appears to have existed in the same place in imperial times.

Close adjoining the remains of this basin, but separated from it by an ancient street, are the ruins of the Temple of *Castor* and *Pollux*, erected to the *Dioscuri* in memory of their aid to the Romans. The temple was originally dedicated by the son of the victorious dictator, *Aulus Postumus*, B.C. 482. It was rebuilt by *Q. Metellus* B.C. 119, and again in the time of *Augustus*, A.D. 6, by *Tiberius*, in his own name and that of his brother *Drusus*. The temple, which was *Octastyle* with eleven columns on each side, stood on a lofty podium, 22 ft. high, formed of concrete enclosed in tufa masonry covered with *Pentelic* marble. A flat pilaster with finely moulded cornice and base was under each column of the peristyle. Portions of these are visible below the three

remaining columns, which support a fragment of the entablature, and belong to the restoration of Tiberius. The columns are 47½ ft. high and 4 ft. 9 in. in diameter. Some of the mosaic pavement of the *cella* of the earlier Temple remains *in situ* below the bases of the columns. A wide central flight of marble stairs, with smaller flights on each side led down to the Sacra Via. Close to one of these descending to the Vicus Tuscus (see below) there is the marble door-sill of a chamber, possibly the treasure room of this temple, alluded to by Juvenal, *Sat.* xiv. 260. The Temple of Castor was the centre of agitation in the turbulent times of the Republic: the open space between it and the Temple of Julius being used for public assemblies; the terrace and steps of the temple serving as a platform for haranguing the multitude. Violent contests between Cato and Metellus, and between Cæsar and Bibulus took place upon these steps. The Emperor Caligula connected the temple with his palace on the Palatine, and occasionally presented himself for adoration between the two Statues.

Out of a fragment of a column of this temple, discovered in 1546, Lorenzetto sculptured the well-known statue of Jonah in the Chigi chapel of S. Maria del Popolo; and another fragment found at the same time was used by Michel Angelo for the pedestal of the statue of Marcus Aurelius in the Piazza del Campidoglio.

Fragments of the *fasti consularis* were found near this temple in 1817. In 1874, an inscription recording the triumph of Romulus was found near the Temple of Julius. Two other fragments were found in the excavations of the Via Sacra in 1878. All these are now in the Capitoline Museum.

The ancient street in front of the Temple of Faustina turned to the left after passing the N.E. side of the Temple of Julius, and crossed the Forum at a little distance in front of that temple. One branch then turned to the right, and proceeded in the *direction of the Capitol*, the other *skirted the Temple of Castor* and the

Basilica Julia. The two branches probably joined beyond the Arch of Severus and continued up the *Clivus Capitolinus*, terminating at the great Temple of Jupiter on the Capitol. At the N.W. side of the Temple of Castor another street is seen, branching from the Sacra Via. This was the *Vicus Tuscus*, the route followed by the great procession which went from the Capitol to the Circus Maximus on the occasion of the *Ludi Romani*. On the other side of the Vicus Tuscus is the extensive platform of the Basilica Julia, mentioned in the famous inscription at Ancyra. One of the piers of its façade, with a Doric half-column, has been built up from fragments, and several piers of its western corner remain standing. This building, begun by Julius and finished by Augustus, and more than once restored, stood on part of the site of an earlier basilica (the *Basilica Sempronii*), which was itself built (B.C. 169) partly on the site of the *House of Scipio Africanus*. The Basilica Julia was principally used as a Law Court, in which were held four separate tribunals. Near the corner of the Vicus Tuscus stood, in the time of Ovid and Propertius, the *status of Vertumnus*. Under the Basilica, near the Temple of Castor, the *Cloaca Maxima* passes at no great depth below the level of the floor, and may be inspected from an opening near the Vicus Tuscus.

In front of the Basilica Julia spread the principal open area, called by ancient authors the Middle Forum (*Forum Medium*). On the opposite side of this area was the Basilica Emilia, originally built B.C. 179, and called, after its rebuilding by L. Æmilius Paullus about B.C. 50, *Basilica Paulli*; and next to it probably stood the famous Janus Geminus, a small temple with two doors opening in opposite directions, which were only closed in time of peace. In front of the Basilica Julia, on the other side of the road, are seven brick piers, probably once pedestals for sculpture and cased with marble, which belong to a late arrangement, and occupy the site of the *Tabernæ Veteres*. These

were a row of shops, with a portico towards the open space, surmounted by galleries (*mæniana*) for viewing the games and gladiatorial combats, which, as late as the time of Augustus, took place in the Forum. A similar row of shops in front of the Basilica Emilia was called the *Tabernæ Novæ*. At the end of the middle Forum towards the Temple of Julius are some remains, apparently of a late time. The site was probably that of the *Tribunal Aurelium* mentioned by Cicero.

Towards the centre of the area is a ruined pedestal suitable for an equestrian statue. The remains are of a later date, but the site is probably that of the colossal *equestrian statue of the Emperor Domitian*, upon which Statius wrote a poem, often referred to as an important authority upon the topography of the Forum. Domitian is there described as having before him the Temple of Julius, behind him his father Vespasian and Concord, on one side the Basilica Julia, on the other that of Paullus, while in the distance are the Emperor's new structures on the Palatine and the sacred buildings of Vesta. He is mentioned as being saluted on his arrival by Curtius, the genius of the spot. Of the *Lacus Curtius* here alluded to, no distinct trace can now be found. It was about the central point of the Forum, and in the time of Ovid was not a pool or basin, but a dry space of ground inclosing an altar.

Proceeding towards the Capitol we have before us the *Column of Phocas*, a white marble Corinthian column, on a marble pedestal raised on steps. It was erected in honour of that Emperor by the Exarch Smaragdus, A.D. 608, as we learn from the inscription on the pedestal. The column was probably taken at that time from some ruined or neglected temple. Standing alone in the Campo Vaccino, it was taken for the ruin of a larger building, until the inscription was discovered in 1815. The pedestal was excavated in 1816 by the *Duchess of Devonshire*. The stone steps do not appear to have been found *in situ*, but are said to have

been taken from the foundations of a mediæval tower.

One of the most interesting relics of the Forum, though close by this monument, was not discovered till 1872. It consists of two *marble walls* sculptured on both sides in bas-relief, and surmounted with a richly-moulded cornice. "There are no indications to show what the use of these marble walls was, or even their original position."—*J. H. Middleton*. The following seems the most probable explanation of the subjects of the sculptures. On the two insides, which are alike, appear the three sacrificial animals—the boar, the ram, and the bull—adorned with fillets and wreaths. On the outer sides the bas-reliefs possess a special interest on account of their backgrounds, which display a panoramic view of the monuments of the Forum. The bas-reliefs towards the Temple of Julius represent the burning of some tablets before a personage who is seated on the Rostra, but the upper part of whose body has been lost. It is known that many of the emperors, on the occasion of a remission of sums due to the Treasury, caused the evidences of the debts to be publicly burned, and it is concluded that one of these occasions has furnished the subject of the bas-relief. In the background we have, first, behind the Rostra, the Corinthian portico of Vespasian, still represented by the three ruined columns under the Capitol; then an arch, "probably that of Tiberius, across the *Sacra Via*"; then the Ionic portico of Saturn, still existing; then the long line of the Basilica Julia, whose Doric or Tuscan half-columns resemble the restored pier now before the spectator. The subject terminates, in the left foreground, with a statue, which represents a naked figure with a wine-skin, and is the famous *Marsyas*, mentioned by Horace (*Sat. I. vi. 20*) and Martial, and a fig-tree, probably the self-sown fig-tree mentioned by Pliny (*Hist. Nat. xv. 20*). The bas-relief facing the Capitol displays two groups. To the left a personage surrounded by victors addresses a crowd from the

Rostra. To the right a figure is seated on a curule chair, with attendants behind him, and before him a female figure holding an infant on her arm. This group resembles some coins representing the Emperor Trajan, with Italia and her children, and commemorating his institution for the relief of the children of poor or deceased citizens (*pueri alimentarii*). Hence the whole monument has with great probability been thought to refer to the benefits conferred upon the Roman people by that Emperor. In the foreground the statue and fig-tree on the left of the other bas-reliefs are repeated to the right. This probably indicates that the view is taken from the other side of the Rostra; in which case the monuments represented would be those on the opposite side of the Forum, i.e., the Basilica Emilia, the Curia, now the Ch. of S. Audriana (p. 78), and an arch, of which nothing is known.

The Rostra, upon which the principal personage appears in either bas-relief, are those which were removed from the edge of the Comitium in the time of Cæsar (for the remains of which see below).

A few steps from this monument are the remains of the \*Rostra, formerly seen under the causeway which crossed the Forum, and fully revealed on its removal in 1882. The annexed plan shows their position with regard to the Graecostasis, behind them, and the adjoining Umbilicus. The Rostra were 78 ft. long and 11 ft. high. Some of the large blocks of tufa forming their walls still exist, along the front and at each end, but most were taken away long since for building purposes. The platform was supported by travertine piers, remains of two of them are still *in situ*, one having the fragment of a lintel still on its summit. The remains of a wall faced with bricks, which crossed the platform near the Graecostasis is a very fine specimen of this work and the oldest dated piece of brick-facing in Rome (44 B.C.). The other brickwork is

\* An exhaustive treatise on the subject of these monuments was published by Mr. F. M. Nichols at Rome in 1886. ("Del Rostril, &c.")

modern. Remains also of the thick interior coating of stucco and the herring-bone (*opus spicatum*) flooring are to be seen. The outside was entirely covered with marble. Along the front tufa-walls exist grooves for metal pilasters and also deep holes, 2½ inches in diameter, indicating the position and number of the beaks of ships inserted therein; there were 20 in an upper and 19 in a lower tier. These beaks gave the name to the Rostra, the original tribune having been decorated with the beaks of ships captured by Julius Cæsar in the battle of Antium. A relief on the Arch of Constantine shows the Rostra with their balustrade, a seated statue at each end, and the Emperor Constantine in the centre, addressing a crowd below. In the background are the Basilica Julia and the Arch of Tiberius. On these Rostra, Cicero delivered his oration against Antony, and on them, after his murder by Antony (43 B.C.), were fixed his head and hands; there was also exhibited the bleeding corpse of Julius Cæsar.

The †Graecostasis is a curved platform situated at the back of the Rostra. It is built of concrete, and faced towards the Rostra, with the beautiful *porta santa* marble, portions of which remain, as do also the pilasters of African marble which are placed at regular intervals. At its base is a marble plinth. The floor of the terrace was of travertine. It was used as a platform for ambassadors. The monument of which these are the remains was built on a different site to that of the earlier one mentioned by Varro and Cicero. It was restored by Antoninus Pius and Diocletian.

The †Umbilicus Romæ stands on the extreme right of the Graecostasis. It is a circular structure consisting of three superimposed cylinders, the highest one being broken off. Fragments of their marble facing are still to be seen. The lowest is 6 ft. high and 17 ft. in diameter; the second, 4½ ft. high and 15 ft. in diameter. Both

† A treatise on the subject of these monuments was published by Mr. F. M. Nichols at Rome in 1886. ("Del Rostril, &c.")

being built up against the Graecostasis show but half their circumference. The top one was 3 feet high. The Umbilicus denoted the central point of the city as the Omphalos did at Delphi. It is mentioned in the Notitia of Constantine as situated between the Temples of Saturn and Concord.

The other extremity of the Graecostasis is assigned as the position of the \*Milliarium Aureum, which was a gilt-bronze column, on which were written the distances of the principal provincial towns from the 37 gates of Rome. A curved plinth and floriated frieze, supposed to have belonged to the pedestal of the pillar, still occupy the original site on which they were found. At this spot Otho met the band of soldiers who proclaimed him emperor.

To the N. of the Rostra, facing the Forum, stands the Arch of Septimius Severus. This monument was dedicated, as the inscription shows, in A.D. 203, to that emperor and his sons Caracalla and Geta, Caesars, in memory of their Parthian victories. The words in the fourth line, OPTIMIS . FORTISSIMISQVE . PRINCIPIBVS, were substituted for the name of Geta, after the murder of that prince by his brother Caracalla, in A.D. 212. The original letters have been traced as follows: P . SEPTIMIO . GETAE . NOBILISS . CAESARI. The material of the arch is Pentelic, that of the columns Proconnesian marble. Standing on a higher level than the Forum, the central archway is approached by a sloping road, and the two side archways have steps cut in the base of travertine; but it is clear, upon careful inspection, that neither the roadway nor the steps belong to the original condition of the monument, which stood on a higher level, and may have been approached from the Forum by an independent flight of steps. On the pedestals of the eight columns, four on each side, are bas-reliefs of barbarian captives led by Roman soldiers. Over the side arches are bas-reliefs executed in a style

\* Ibid.

showing the decline of art. The narrow compartment, running immediately over all the arches, represents Roma receiving the homage and spoils of the East. Of the four larger compartments the following explanation is given. On the side of the Forum, to the left, the raising of the siege of Nisibis (A.D. 195), and the taking of Carrhæ, in Mesopotamia; to the right, the siege of Atræ in Arabia (battering-ram in use), and the surrender of Abgarus, king of Osrhoene. On the side towards the Capitol, to the right, the entry of Severus into Babylon, and the second siege of Atræ (A.D. 199); to the left the passage of the Euphrates, and the capture of Ctesiphon; the flight of Artabanus, the Parthian king, and the surrender of the Arabians (A.D. 201, 202). Over the principal arch on each side are winged Victories, and beneath them the genii of the four seasons. It appears from coins of Severus, that the arch was surmounted by a chariot with six horses, and four equestrian statues at the four corners.

In the middle ages the church of SS. Sergius e Bacchus was built on the ruins of the Temple of Concord, and had its tower upon this arch. The arch remained half-buried in the accumulation of soil, and was not cleared of rubbish till 1803, when the workshop of a potter established in one of the side arches was pulled down.

On the side of this monument towards the Forum to the right is the nucleus of the pedestal of an equestrian statue. There is evidence of a statue of Constantine having stood in this part of the Forum. On the other side of the Rostra, at the N. corner of the Basilica Julia is the probable site of the triumphal Arch of Tiberius, erected A.D. 16, to commemorate the victories of Germanicus and the recovery from the Germans of the Roman standards lost by Varrus.

This monument was at the bottom of the Clivus Capitolinus, which is seen ascending to the Capitol round the lofty basement of the Temple of Saturn, conspicuous by its Ionic portico; the construction of which indicates a late

restoration carelessly carried out with old materials. The columns, six in front and one in addition on each side, are of granite, the capitals of white marble. The architrave bears the following inscription: SENATUS . POPVLSQVE . ROMANVS INCENDIO . CONSVMPVTVM . RESTITVIT. The steps have so completely disappeared from the lofty platform in front of the temple, that it is not easy to imagine how they were constructed. Some hint is, however, supplied by a fragment of the marble plan of Rome, in the Capitoline Museum, which, figuring a portion of this temple, shows some steps of no great width, carried up the middle of a square platform, with a triangular terrace in front of it. The temple of Saturn was of early origin, and was used as the treasury of the Roman people. It was restored by Munatius Plancus under Augustus. The visitor should observe the chambers beneath the cella, which may have been connected with this use of the temple. It will be remembered, that Julius Cæsar broke into this temple in order to possess himself of the treasure of the state.

"Tristi spoliantur templa rapina  
Pauperiorque fuit tunc primum Cæsarè Roma."  
(LUCAN, *Phars.* III. 167.)

Opposite the N.W. side of this ruin, above the Clivus Capitolinus, is a terrace, beneath which are some chambers, supposed to have been offices of notaries, and sometimes called *Schola Xantha*, from a name found in an inscription near this spot; and at the back of the terrace, partly against the wall of the *Tabularium*, and partly against the retaining wall of the Clivus Capitolinus, are a series of *cellae*, with an Ionic portico, which has been repaired since its excavation, bearing an inscription, recording the restoration by Vettius Prætextatus (who was proconsul of Achaia under the Emperor Julian), of the images of the Dii Consentes, A.D. 367. These gods were twelve, and it is thought that the *cellae*, some of which are still concealed under the modern road, were originally of the same number.

Next to this terrace, with its back against the *Tabularium*, is the Temple of Vespasian. The best view of the Temple of Vespasian is from the higher level of the modern road, which separates it and the other buildings from those already described. The ruin consists of the substruction, from which the facing of stone and marble has for the most part been removed, and of three Corinthian columns of white marble, which supported a corner of the portico. The fragment of the entablature bears the letters *ESTITVRA* (the entire word was *restituer* for *restituerunt*), the end of an inscription which recorded a restoration of the Temple by Septimius Severus; and sculptured on the frieze are sacrificial devices, the knife, axe, hammer, patera, and flamen's mitre. These columns were formerly buried nearly to their capitals. Before laying them open, which was done during the French occupation in 1807, it was found necessary to rebuild the basement. The columns were supported by scaffolding; and the entablature was taken down, and subsequently replaced. It may be observed that the steps of the temple were continued in the intercolumniations, on account of the want of space between the road and the *Tabularium*. This ruin was formerly believed to be the temple built by Augustus and dedicated to Jupiter Tonans; which, however, was not in the Forum, but in the Capitol. Bunsen and Becker supposed it to be the Temple of Saturn. The uncovering of the Basilica Julia decided the position of the Temple of Saturn, and leaves no doubt that this is the Temple of Vespasian.

Behind the temple the fine late Republican masonry of the *Tabularium* may be observed. An ancient arched doorway in this part of the wall leading to a lofty stair was closed by the erection of the temple, the wall of which is built against it.

Between the Temple of Vespasian and that of Concord is a passage about eight feet wide, at the end of which was found, in 1829, a small brick *Sacellum*, possibly dedicated to Titus. A

marble pedestal, erected in honour of the deified Empress Faustina, by the bailiff of her treasure, found near this spot, has led to the error that this little shrine was dedicated to Faustina.

The next ruin, placed, like the Temple of Vespasian, against the Tabularium, is that of the Temple of Concord, originally built by Camillus to commemorate the reconciliation of the patricians and the plebeians upon the concession of one of the consulships to the latter, B.C. 367; and rebuilt by Opimius, B.C. 121, after the triumph of the oligarchic party over C. Gracchus. The temple of which we now see the ruins dates from its restoration by Tiberius during the life of Augustus (A.D. 6-12). What remains is the substructure of a large cella of greater width than depth, and of a wide projecting portico, from which a lofty flight of steps led down to the Rostra. Part of the coloured marble pavement of the cella, its threshold of Porta Santa marble, some of the marble lining of the interior walls, and the remains of the pedestals of several statues may be seen. The unusual form of this temple is to be explained by the restricted space available for its construction. The cella was apparently made exceptionally wide on account of the meetings of the Senate, which were occasionally held in the greater temples, but especially in that of Concord. It was in the older temple, that of Opimius, that Cicero convoked the Senate to hear his exposure of the Catilinian conspiracy, after the arrest of the conspirators left in Rome, the principal of whom, Lentulus, was led into the temple by the consul himself. Some fine fragments of the frieze of this temple, as well as that of Vespasian, were restored by Canina, and are to be seen in the corridor of the Tabularium.

The existing structure of the Ch. of S. Adriano, N.E. of the Arch of Severus, has been identified by Comm. Lanciani with the Curia, or Senate-house of Diocletian partly rebuilt. The ground in front of this ch. and the Ch. of S. Martino also covers the sites of the *Chalcidicum* and *Atrium*

*Minervæ* (buildings attached to the Senate-house), and the more ancient *Basilica Porcia*. Excavations made in 1885, in front of the church of Sant Adriano, revealed a portion of the ancient *Comitium*. It is 18 inches below the area of the Forum; its travertine pavement is in a good state of preservation, and on one side is a large pedestal, probably of a statue, as the inscription shows it was dedicated to the Emperor Constantinus II. by Memmius Vitrasius Orfitus, who was prefect from 355 to 359 A.D.

Further to the S.E., beneath the modern houses between S. Adriano and the Temple of Faustina, are doubtless remains of the *Basilica Emilia*, which may some day be brought to light.

**Mamertine Prison.**—To the W. of S. Martina, at the bottom of the steep path, leading from the Piazza del Campidoglio, and occupying the same position as the ancient *Scala Genoniarum*, upon which the bodies of executed criminals were frequently thrown, is the church of S. Giuseppe de' Falegnami (St. Joseph, the patron of the guild of carpenters), with the chapel of S. Pietro in Carcere below it. Under the latter is the traditional Prison of S. Peter, the ancient *Carcere*, which was, as Livy tells us, overhanging the forum,—*imminens foro*. In front of the lower church (under the steps of S. Giuseppe) is a part of the ancient façade, with an inscription recording its restoration in the reign of Tiberius. The prison is entered by steps from the sacristy of the lower church. It consists of two chambers, one above the other, both built of hewn stone. The upper chamber is an irregular quadrangle. The lower is a half circle, the walls on the straight side being partly formed of the solid tufa rock. The stones forming the curved side, which is placed towards the hill and probably built against the rock, are laid horizontally, but so shaped as to slope forward towards the top, and to form, if continued, a sort of conical roof. The wall now terminates at the height of about five feet and a half, and is covered by a



flat vault of a totally different construction and material. It has been concluded that the upper part of the original vault has been removed, and the existing stone roof, or floor, substituted at a later date. The present vaulting has a hole in the middle, supposed to have once been the only way of descending into the lower chamber. In the rock floor is a spring, which, according to the ecclesiastical legend, came into being miraculously, to enable St. Peter to baptize his gaolers. There can be little doubt that in this chamber we have the *Tullianum* or "lower prison," mentioned by Livy, Sallust, etc. In Early Latin *tullius* signified a spring; and the well still existing in the rock is believed to have given the name of Tullianum to the building, thought to have been originally constructed as a well-house. The name was thought by the Roman antiquaries to commemorate its erection by Servius Tullius; while the building over it was attributed to an earlier king, Ancus Marcius. Livy says, "*Anci regis opus est.*" The upper chamber, which is of squared tufa and roofed with an ordinary round arch in the same material, is doubtless of a later though early date, perhaps of an early period of the Republic. There is no evidence to show what other chambers may have been included in the Carcer, of which these remains are probably only a part. This prison was, according to Juvenal, for a long time the only place of confinement in Rome.

"*Felices proavorum atavos, felicia dicas  
Secula, quæ quondam sub regibus atque  
tribunis  
Viderunt uno contentam carcere Romam.*"  
*Sat. lli. 13.*

It appears to have been a state prison and place of execution for political offenders and for captives of importance. It was here that Lentulus, Cethegus, and the other accomplices of Catiline were strangled by order of Cicero, who announced their death to the assembled people by the single word *vixerunt*. Here *Sejanus*, the minister of Tiberius, perished, and his corpse was after-

wards exposed on the Scaus Gemoni. Here Jugurtha was starved to death and here, after the triumphs of the Roman generals, the captive chiefs who had graced the procession were frequently ordered to be slain.

The underground passages which have been found in various parts of the Capitoline hill, and some of which are accessible from the prison, are ancient drains for carrying off the water from the spring.

### § 5. THE IMPERIAL FORA.

1. *Forum of Cæsar*.—Looking to the limited size of the Roman Forum, it cannot be surprised that in the last days of the Republic its area was found insufficient for the multitudinous affairs which were transacted there. The first contrivance to meet this deficiency was the foundation of Basilicas in substitution for the private houses upon the sides of the Forum. The Atria of Manius and Titius were converted into the Porcian Basilica; the house of Scipio was replaced by the Sempronian. By these means not only a considerable additional space was devoted to public uses; but places were provided in which the judges at the tribunals could pursue their business without interruption from the weather. The first design for increasing the public accommodation by an additional open area was due to Cæsar, who, when himself pursuing his conquests in Gaul and Britain, commissioned his friends in Rome to purchase the ground necessary for "widening the Forum and laying it open as far as the Atrium of Liberty" (Cic. *Epist. ad Att. iv. 16*). The example of the first of the Cæsars was followed by his successors, until five additional Forums surrounded by the most magnificent monuments of Rome, and filled with the choicest works of Greek and Roman art, filled the entire space between the old Forum and the Sacra Via on the one hand and the Campi Martii on the other. The Julius Forum, as ultimately arranged, formed a grand temenos, or close, around a temple erected by Cæsar, in fulfille

of a vow made before the battle of Pharsalus, in honour of Venus Genetrix, the ancestress of his race. The Forum was begun about B.C. 54, and completed after the death of Julius, by Augustus; the temple was dedicated by Julius himself B.C. 45. The cost of the ground alone is said to have exceeded 100,000,000 sesterces. In the temple Cæsar placed a statue of Cleopatra by the side of the goddess; and it was in front of this temple that he received the senate without rising from his chair, an offence that was never forgiven. In the 16th century, in rebuilding some houses in this quarter of the city, the ruins of a temple were discovered, which, from Palladio's description, has been recognised as the Temple of Venus, but his indication of its locality "in the place called in Pantano which is behind Marforio,"\* is not sufficient to guide us to the spot. The Forum itself, however, certainly lay on the N.E. side of the Roman Forum. Beneath the houses of the Vicolo del Ghettarello, an alley leading out of the Via delle Marmorelle, are five chambers built with squared tufa stones, and in front of them a wall with a series of arches visible from the public passage, which are thought to have been some of the buildings on the ledge of the Julian Forum. From these chambers some Cloacæ run towards the Mamertine Prison.

2. **Forum of Augustus.**—This Forum Suetonius tells us, was designed to supply further space for judicial business. It formed the enclosure around the Temple of Mars Ultor, vowed by Augustus to the avenging god in his war against Brutus and Cassius, and dedicated B.C. 2.

Ultor ad ipse suos coelo descendit honores,  
Templaque in Augusto conspicienda fora.  
Et deus est ingens et opus: debet in urbe  
Non aliter nati Mars habitare sui.  
(OVID, Fast. v. 551.)

\* The statue of Marforio, now in the Capitoline Museum, was formerly at the end of the Salita di Marforio, opposite the church of S. Giuseppe Falegnami; an inscription marks the spot. The Pantano, or marsh, was the low ground N.E. of the Forum; the name is preserved by the Arco dei Pantani.

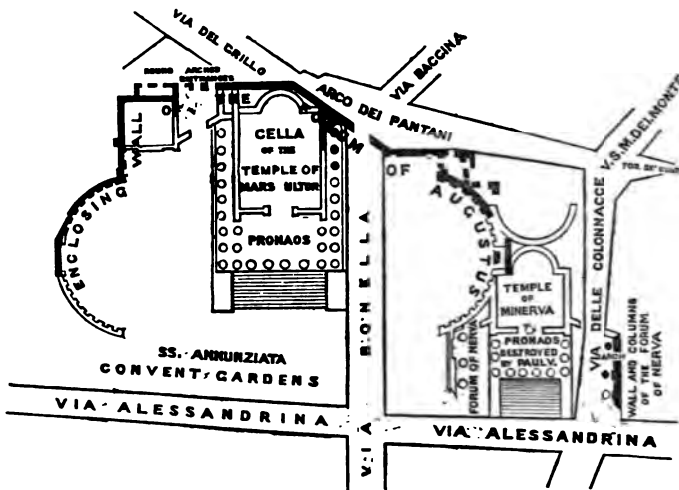
The fine remains of this temple are to be seen in the Via Bonella, and consist of a fragment of the wall of the cella, with three fine Corinthian columns, and a pilaster forming part of the peristyle. They are of white marble on a stylobate of travertine. Close to the ruin is a half-buried archway, called Arco Dei Pantani, which formed one of the entrances of the Forum. The lofty circuit wall of the Forum, against which the back of the temple was placed, has been preserved for a length of 500 feet. It is built of Alban stone (peperino), with cornices of travertine of remarkably regular construction, and its height (including the part now hidden underground) exceeded 100 feet. Its chief purpose was to protect the Forum from the street fires which were so frequent in Rome.

3. **Forum of Peace.**—After the completion of the Augustan Forum, no further work of the kind was projected until the time of Vespasian, who surrounded his magnificent *Temple of Peace*, dedicated A.D. 77, with an enclosure of a similar character. No certain relics of these monuments remain. The ruin formerly known by the name of the Tempio della Pace has been recognised as the Basilica of Constantine. The wall behind the church of SS. Cosmas and Damian, beneath which the fragments of the marble plan of Rome were found, was probably part of the surrounding wall of this Forum, rebuilt in the time of Septimius Severus.

4. **Forum of Nerva.**—In consequence of the improvements of Vespasian, a narrow space was left between his new Forum and that of Augustus, which was chiefly occupied by the great thoroughfare leading from the Roman Forum to the Suburra, one of the most crowded parts of Rome. Domitian converted this space into another Forum, in which he placed a Temple of Minerva, and a Shrine of Janua Quadrifrons; the erection of the latter is celebrated by a poem of Martial. The temple was completed by the Emperor Nerva, whose name was commonly given to the Forum; which

was also called the Forum Transitorium, from the thoroughfare passing through it. A considerable part of the hexastyle portico of the temple of Minerva was still standing at the beginning of the 17th century, and views of it are given in the rare works of Du Perac and Gamucci. It was pulled down by Paul V., and its Corinthian columns cut up to decorate his fountain on the Janiculum. This temple, like that of Mars Ultor, faced towards the Roman Forum; and a broad street passed between one of its

sides and the half-buried columns the Via della Croce Bianca known as Le Colonnacce. The latter ruin, sometimes erroneously called the Temple of Minerva, formed part of the ornamental enclosure of the New Forum. The columns support an entablature with sculptured frieze and cornice, and an attic in which is a figure of Minerva in relief. The frieze represents the attributes of Minerva as patroness of household industry, young women are weaving or spinning, weighing wool (?) and drawing water (?). A



Plan of Fora of Augustus and Nerva.

this ornamentation, which is of marble, is attached to a wall built of large blocks of peperino, once probably cased with marble. The enclosing wall of this Forum formed an angle, and crossed the road near the Colonnacce, and was continued at the back of the temple of Minerva. In the above-mentioned views the road is represented as carried under an ancient arch in this wall, similar to the Arco dei Pantani, but wider; through this arch the ancient traffic passed to the Suburra. Some more

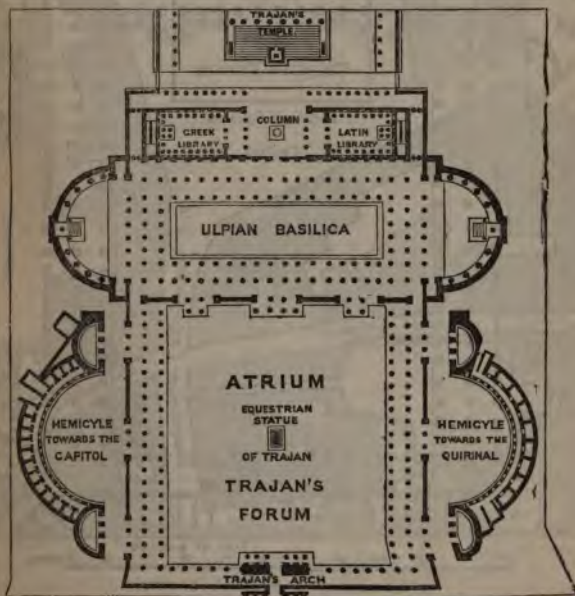
remains of the enclosing wall of the Forum may be seen in the courtyard behind the Caffé di Pallade in the street.

5. The Forum of Trajan (the excavated area may be visited by descending a staircase at the S.E. corner where there is a *custode* in attendance who will also show the eastern hemicycle mentioned below) was begun by that emperor after his return from the Dacian war, and completed A.D. 111. A triumphal arch gave entrance to the Forum. This was a large square

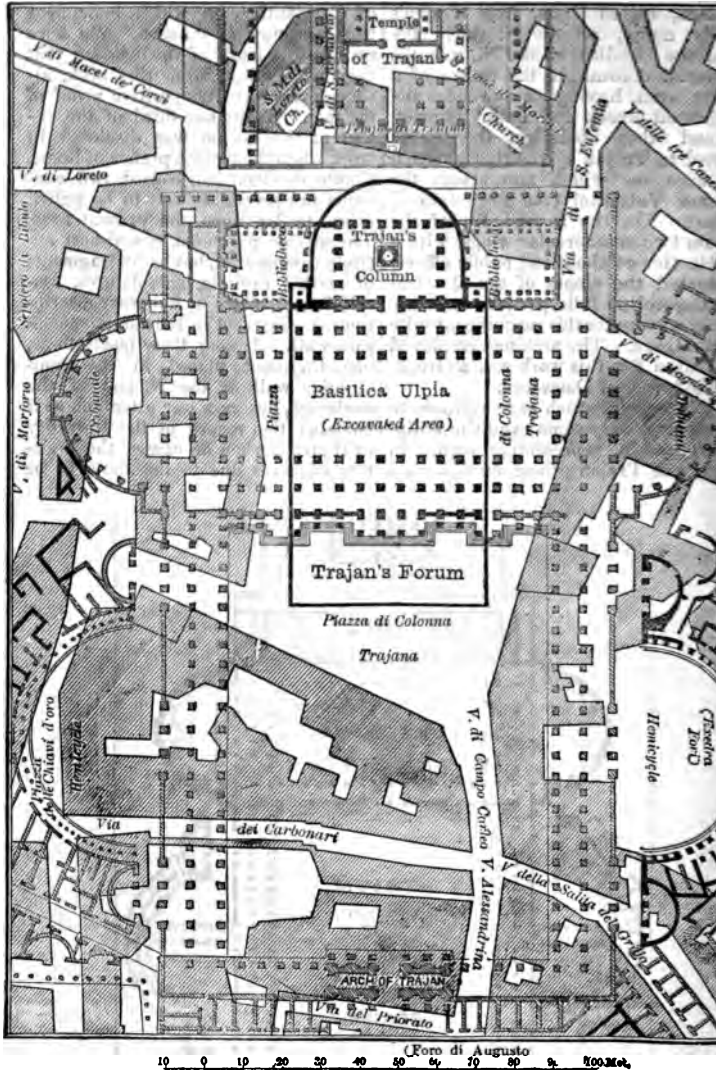
with porticoes on three sides, and the basilica, called *Ulpia*, from Trajan's family name, on the N. side. Beyond the Basilica, to the N., rose the memorial column, in the centre of a square area, having on two sides the celebrated Greek and Latin libraries. Beyond these buildings the temple erected to Trajan by Hadrian occupied the area on which now stands the Palazzo Valentini (the Prefettura di Roma). On the E. and W. of the forum two semicircular wings, with a double tier of shops and public offices, supported the slopes of the Quirinal and Capitoline hills, partially cut away to make room for this magnificent suite of buildings. The architect employed by Trajan for this work was a Greek, Pollodoros, of Damascus.

Of the arch, which gave entrance to the square, only some exquisite sculptures remain, representing scenes in the life of Trajan; these are described

in the subsequent account of the Arch of Constantine, on which monument they are now to be seen. We here assume the truth of the opinion that they were taken from this arch, although we have no positive proof of the fact. About one-third of the extent of the Forum was disclosed in 1812, when the French prefect of Rome, Comte de Tournon, caused two convents and several houses to be pulled down to lay open the present area. The marble pavement has almost entirely disappeared, but many fragments of marble capitols, entablatures, bas-reliefs, and votive or honorary inscriptions, are inserted in the modern enclosure wall. Among these inscriptions, one fragment placed in the semicircular wall at the N. end of the enclosure, deserves our attention, as it contains the record of the liberality of Hadrian when he caused the registers of taxes due to the State to be



RESTORED PLAN OF TRAJAN'S FORUM.



REMAINS OF TRAJAN'S FORUM,  
With surrounding modern buildings.

burnt in his Forum. Compare the account of the Trajan monument in the Forum Romanum, p. 74. The sum of the debts was not less than SESTERTIVM NOVIES MILLIES CENTENA MILLIA, or about 8 millions sterling. There are also some pedestals with long inscriptions in praise of Flavius, Merobandes, Nicomachus, Flavianus, and other eminent statesmen of the 4th and the 5th centuries, but no remains of the basement which supported the great bronze equestrian statue of the emperor, renowned throughout the Roman world.

Of the two semicircular wings, which supported the slopes of the Capitol and the Quirinal, the one to the W. is entirely concealed by modern houses in the Piazza delle Chiavi d'Oro; but that at the foot of the Quirinal is well preserved, and may be entered from the house No. 6, Via di Campo Carleo. It formerly bore the name of the Baths of Æmilins Paulus, and consists of corridors, in two, originally perhaps three, stories, partly intended to support the lofty bank of earth behind them. The niche-like spaces afforded shelter to the crowd of people accustomed to assemble there, and the *cellæ* were used as shops or public offices. The pavement in front of the building was laid open in 1812 by the French authorities, and it is possible to descend to it, as the old staircase connecting the corridors with the Forum is still in a good state of preservation.

Of the two double rows of granite columns, on which stood the bronze roof of the Basilica Ulpia, only the lower portions remain. The pillars which decorated the main entrance, facing the Forum, as well as the steps leading to it, were of costly *giallo antico* marble; and some fragments of them, as well as of the frieze and cornice, are now placed under an arch of the modern enclosure wall. They serve to convey an adequate idea of the wonderful perfection of the edifice in its smaller details.

The Column of Trajan, the base of which was excavated by Paul III. in the 16th century is the finest existing monument of this class. It was dedi-

cated, as the inscription on the pedestal tells us, in honour of the emperor by the Senate and Roman people (A.D. 114). It is composed of 34 blocks of white marble, 9 of which form the basement, and 23 the shaft; the remaining 2 the torus and capital. The pedestal is covered with bas-reliefs of warlike instruments, shields, and helmets; and bears an inscription supported by 2 winged figures. A series of bas-reliefs form a spiral round the shaft, representing a continuous history of the military achievements of the emperor. These sculptures are well preserved and in a good realistic style of art. They constitute a perfect study of military antiquities, and, as a record of costumes, perhaps no ancient monument which has been preserved is so valuable. The bas-reliefs are 2 feet high in the lower part, increasing to nearly 4 as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors of Decebalus who sue for peace, and other incidents of the campaign. All these details may be better studied from the casts in the French Academy (Villa Medici), or from those in the Lateran Museum. The sculptures contain no less than 2500 human figures, besides a great number of horses, ships, fortresses and other objects. In the interior is a spiral staircase of 184 steps, lighted by 42 openings, leading to the summit, on which stood a colossal statue of Trajan holding a gilded globe which was erroneously supposed to have contained his ashes. This globe is now in the Hall of Bronzes at the Museum of the Capitol. A statue of St. Peter in gilt bronze, 11 feet high, was placed upon the column of Sixtus V. about the end of the 16th century, when the feet of Trajan's statue are said to have been still fixed on the block of marble that supported it. The height of the shaft is 100 Roman feet, 94½

English, and of the entire column from its base, exclusive of the statue and its pedestal, 127½ feet. The inscription still preserved on the pedestal asserts that the column shows the height of the hill that was cut away to make room for the Forum. It was dedicated while Trajan held the Tribunitian power for the 17th time, and in his 6th Consulate: SENATVS. POPVLVSQVE. ROMANVS—IMP. CAESARI. DIVI NERVAE F. NERVAE—TRAJANO. AVG. GERM. DACICO PONTIF—MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. P. P.—AD. DECLARANDVM QVANTAE. ALTITVDINIS—MONSETLOCVS. TANTIS. OPERIBUS. SIT. EGESTVS. This fixes the date about the commencement of the Parthian war (A.D. 114) from which the emperor did not live to return, so that he never saw this remarkable monument of his reign. The ashes of Trajan, originally placed in a golden urn, are said to have been deposited by his successor Hadrian under the column in a vault walled up in 1585 by Sixtus V.

#### § 6. THE SACRA VIA.

The Sacred Way was a road carried up a steep slope between the Palatine and Velian hills, from the Roman Forum to the ridge upon which stand the Church of S. Francesca Romana and the arch of Titus, by which ridge the higher part of the Palatine was most easily approached. Though the ancient Roman antiquaries tell us that the name Sacred was also applicable to the extensions of this road, in one direction through the Forum to the Capitol, and in the other beyond the ridge to the now unknown site of the Shrine of Strenia, we learn from the same authorities that the only road popularly so called was the slope already described: and all the allusions to the Sacred Way in the classical poets, orators, and historians, will be found to apply to this short street.

The Sacred Way or Sacred Hill (Sacer Clivus), as it is called by both Horace and Martial, was originally the road from the Forum to the Palatine:

"Inde sacro veneranda petes Palatia clivo."  
(MART., Ep. l. 71, 5.)

It was the road by which Horace sauntered into the Forum from the house of Mæcenas on the Esquiline.

"Ibam forte via Sacra, sicut meus est mos,  
Nescio quid meditans nugarum et totus in  
illa."  
(HOR., SAT. l. 6, 112.)

It was ennobled by its associations with the triumphs which passed over its pavement towards the Capitol. Hence Horace imagines the unconquered Briton descending it in chains:

"Intactus aut Britannus ut descenderet  
Sacra catenatus via."  
(HOR., Epod. vii. 7.)

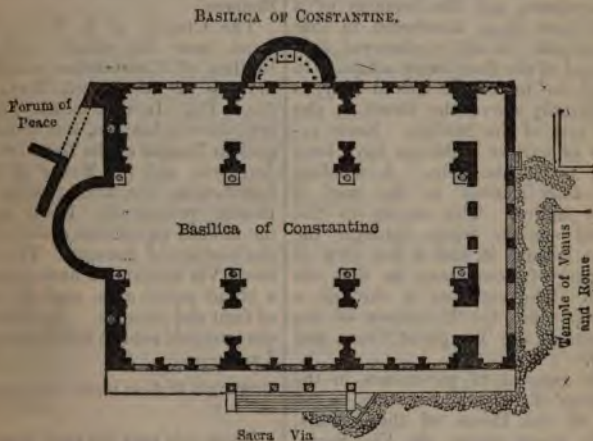
The Sacred Way began at the spot from which we commenced in the preceding section our description of the Forum. Its first monuments were the Regia on the right, and, in later times, the temple of Faustina on the left.

The Temple of Romulus.—(See plan, Roman Forum.) A little above the Faustina Temple (i. of Sacra Via) is the ch. of SS. Cosmas and Damian, the vestibule of which is formed of an ancient round temple, 30 ft. in diameter. This has been identified as the temple built by the Emp. Maxentius in honour of his son Romulus. The adjoining ch. is described in the Pontifical History as built by Felix IV. in 527, "in the Via Sacra, by the Temple of Romulus;" and Comm. di Rossi has lately published, from a manuscript in the Vatican Library, a drawing of this ruin, made in the 16th centy. by Ligorio, in which the entablature bears the remains of a dedicatory inscription to the Emperor Constantine, to whose merits, according to Aurelius Victor, all the buildings of his rival, Maxentius, were consecrated by the Senate. The same MS. contains a plan showing the temple to have had a sort of vestibule on each wing. The two cipollino columns to the right of the church are the remains of one of these wings,\* and the excavations of 1880 have disclosed part of the sub-structure of the other. The floor of the round temple was raised by Pope Urban VIII., who is said to have

\* See the paper by Comm. G. B. di Rossi, 'Bullettino di Archeologia Cristiana,' 1891, p. 81.

brought the ancient bronze doors from Perugia; and the doorway, with the porphyry columns, was at the same time not only raised but moved a little to the left, in order to place it opposite to the entrance of the interior church. The latter is itself also constructed within the walls of an antique building, which originally consisted of two large square chambers, possibly independent of each other. The wall on the side towards the Basilica of Constantine is built of squared tufa, with an arch and lofty doorway of travertine; that at the back is of brick. It was at the foot of the latter wall, in a mason's

yard at the end of the Via Alexandrina, that the fragments of the famous **Marble Plan of Rome**, now displayed upon the staircase of the Capitoline Museum, and often referred to as the **Capitoline Plan**, were found in the 16th centy., and some more fragments in the year 1867. The plan is of the age of Septimius Severus, and appears to have originally formed the marble casing of the wall under which the fragments were found.\* It has been conjectured that these walls belonged to a building adjoining the *Forum of Peace*, which with the *Temple of Peace*, built by Vespasian, and regarded as the



most splendid of Rome, was burnt down in the time of Commodus. Nothing is known concerning the restoration of these monuments, but they were in all probability rebuilt in the reign of Severus.

Between the church of SS. Cosmas and Damian and the W. end of the Basilica of Constantine an ancient street branches off from the Sacra Via.

Here, protruding on the Sacra Via, is a mediæval portico of brickwork, enclosing on three sides a small court with a well in the centre. The fourth side is formed by the wall of the Basilica of Constantine. This build-

ing was excavated in May, 1878, when a modern house, built over it, was pulled down.

The next monument on the same side of the road is the **Basilica of Constantine**, built by Maxentius, but named after his rival and successor. Its form was somewhat like that of a great church, with nave, aisles, and apse. The three arches on each side between the nave and aisles were each about 68 ft. in span, and the vault of the nave, of which some remains may

\* The existence of this plan has been attributed to the presumed fact that the office of the Prefect of the City was in this locality.



be seen, covered about 80 ft. The width of the nave of St. Peter's is 93 ft. The piers were ornamented with 8 marble columns of the Corinthian order, of the height of 62 ft, the last of which was removed by Paul V. to the Piazza di S. Maria Maggiore, where it still supports an image of the Virgin. The principal entrance appears to have been in the side facing towards the Colosseum, where the foundations of a vestibule have been found; some steps led down to the Sacra Via, from the middle of the south side. This approach was adorned with porphyry columns, two of which are preserved in the Palace of the Conservators, and the remains of a third have been uncovered in late excavations. It will be observed that the level of the floor being adapted to that of the top of the Sacred Way, is considerably above the street at the other end of the basilica. Some remains of earlier buildings have been found under the ruin. A winding brick stair leading to the roof is nearly entire. The ascent to the summit can be made through the garden behind it, and a fine view of this part of Rome may be thus obtained. The entrance is through a gateway near the E. corner of the platform of the Temple of Venus and Roma.

The remains of pavements in the buildings of the second century on the N.E. of the House of the Vestals, chiefly shops along the Via Sacra, show that the level of the floors ascended regularly up the slope of the Palatine Hill, where there are two, and in some parts more, layers of polygonal pavement superimposed, the upper being about 4 ft. higher than the lower courses, and corresponding to the level of the mediæval buildings. Beneath all was found the ancient drain, still serviceable.

Continuing to the S. on the rt., opposite the mediæval portico mentioned above, is a hemicycle or curved seat of brickwork, probably of the 4th centy. with marble pavement on a level  $4\frac{1}{2}$  ft. above the street. Farther on the same side is the basement

of a circular fountain of brick, faced with marble, found in 1879.

The pavement near this spot was believed to be the scene of a miracle. Simon Magus, being in Rome at the same time with St. Peter and St. Paul, and having displayed his power by flying, the apostles knelt in the Sacra Way and prayed that the influence of the Evil one might be arrested, upon which Simon fell to the ground. A chapel erected on the spot by Pope Paul I. (760 A.D.) existed from the 8th to the 14th century; and the stones of the pavement, bearing the impress of the knees of St. Peter, are now exhibited in the church of S. Francesca Romana.

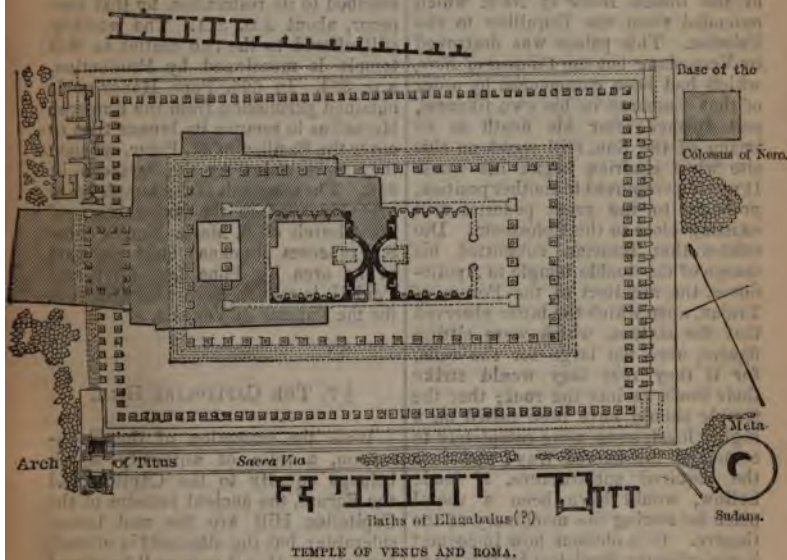
The Church of S. Francesca Romana, near the eastern end of the Basilica of Constantine, stands upon the top of the Sacred Way, *Sacra Via*. In this locality, probably opposite the basilica, was situated the ancient Temple of the Lares, rebuilt by Augustus, and the House of the *Æs Sacrificulus*, the titular king of the Roman priesthood. Here, too, was the famous equestrian statue of *Clæus*, the hostage of Persena. The *Summa Sacra Via* appears to have spread into a broad paved area, used for the sale of fruit and flowers. Ovid alludes to the garlands sold at the Temple of the Lares:—

“Hic ubi fit docta multa corona manu.”  
(*Fast.* vi. 781.)

From this area the road branched in three directions. One branch to the right led into the centre of the Palatine hill; another, to the left, passed along the east end of the Basilica of Constantine; a third continued in a line parallel with the original direction of the Sacred Way, but more to the right. This last road was that by which the triumphs reached the *Summa Sacra Via*; and it was spanned at its end by the Arch of Titus. This monument, erected to commemorate the conquest of Jerusalem, though built over in the middle ages, was always regarded with interest on account of its sculptures, and was called the Arch of the Seven Lamps. It was restored

to its old form in the time of Pius VII. The additions required for this purpose were constructed in travertine and are easily distinguished from the stained Pentelic marble of the original. The inscription remains on the attic: SENATVS. POPVLVSQVE. ROMANVS. DIVO. TITO. DIVI. VESPASIANO. F. VESPASIANO. AVGVSTO. The title *divus* applied to Titus shows it to have been erected after the death of the emperor, A.D. 81. On either side over the arch are figures of Victory. On the keystone

towards the Colosseum is a figure of Roma; on the other side, Fortune. The frieze represents a procession of warriors leading oxen to sacrifice. The vault has in the centre a bas-relief representing the apotheosis of Titus. The piers under the arch are ornamented with reliefs on a large scale, of the triumphs of Titus. On the N. side the emperor is drawn in his triumphal car, conducted by Roma and crowned by Victory. On the S. side the triumphal procession is about to pass



under an archway, possibly that of Fabius, at the bottom of the Sacred Way. The soldiers carry the spoils from the Temple of Jerusalem, among which may be recognised the golden table, the silver trumpets, and the seven-branched candlestick of gold. The sacred objects brought from Jerusalem were deposited by Vespasian in his magnificent Temple of Peace; and the representations of these symbols of a strange worship were doubtless copied more or less closely from the originals. The height

of the candelabrum, which is nearly that of a man, corresponds with the description of Josephus. This arch was incorporated in the mediæval stronghold of the Frangipani, protected by the Torre Cartularia, the foundations of which remain on the side towards the Palatine.

Upon an artificial platform extending from the Summa Sacra Via to the area of the Colosseum, in the midst of an inclosure surrounded by a vast colonnade, was the double Temple of Venus and Roma. The platform, with

some broken columns and the ruin of part of the cellæ of the two temples (semicircular apses placed back to back) are all that remains of this magnificent monument. Part of the ruin is included in the garden of the adjoining convent, which is now used as a dépôt for objects found in the adjoining excavations.

This double temple was designed by the Emperor Hadrian himself, and was placed on one of the most commanding sites in Rome. The ground had been previously occupied by part of the *Golden House of Nero*, which extended from the Esquiline to the Palatine. This palace was destroyed by Vespasian; but the *Colossus of Nero*, which had been commenced by order of that Emperor in his own likeness, and finished after his death as an image of the Sun, still stood on this site when Hadrian began his work. It was then removed to another position, probably to the great pedestal still existing close to the Colosseum. Dio relates that Hadrian submitted his design of the double temple to Apollodorus, the architect of the Forum of Trajan, upon which the latter observed that the statues, which were sitting figures, were too large for the cells, for if they rose they would strike their heads against the roof; that the temple should have been raised on a higher level, so as more completely to command the Sacred Way; and that the required substructure, if made hollow, would have been a useful place for storing the machinery of the theatre. It is obvious how important is the evidence furnished by this story in fixing the site of this temple at the top of the *Sacra Via*, and in a position adjoining the Flavian "theatre" or amphitheatre. It is probable that the temple, lofty as it was, appeared from the *Sacra Via* somewhat sunk behind the colonnade which surrounded it; it has been calculated, from the diameter of the fragments of the columns, that the enclosure was 40 feet in height. The two temples faced towards the Forum and the amphitheatre, with a portico of 10 columns in each direction. *That of Roma* appears to have looked

towards the Forum. The platform was approached from the *Summa Sacra Via* by marble steps, still partly preserved between the Church of S. Francesca and the Arch of Titus; and from the side of the Colosseum by two staircases, the remains of which may be traced. The building was begun A.D. 121, and was probably finished in the reign of Antoninus Pius, A.D. 138, upon whose medals, as well as Hadrian's, it is represented. It was burnt in the time of Maxentius, and the existing remains of the double cellæ are to be ascribed to its restoration by that emperor, about A.D. 311. The worship still offered to the two deities in this temple is mentioned by Prudentius, A.D. 384. In 625, Pope Honorius I. obtained permission from the Emperor Heraclius to remove its bronze tiles to cover the Basilica of St. Peter, whence they were stolen by the Saracens in 846. The materials of the temple were probably used in the construction of the Church of S. Maria Nuova (now S. Francesca Romana) built on part of its area by Pope Leo III.; and Paul II. is said to have quarried here for the Palazzo di Venezia.

#### § 7. THE CAPITOLINE HILL.

With the exception of the *Tabularium*, a relic of antiquity which belongs equally to the Capitol and the Forum, the ancient remains of the Capitoline Hill are few and inconsiderable; but the site itself is of such importance, that it may well be placed first in treating of the antiquities of Rome. The hill is divided naturally into two heights, of unequal size, and an intermediate depressed space, now occupied by the *Piazza del Campidoglio*. The lesser height (160 feet above the sea), lies to the N. of the depression in the direction of the *Campus Martius*, and the modern *Corso*; the greater height (lower by about 10 feet) extends towards the S.W. in the direction of the Tiber. The whole hill was anciently called *Mons Saturnius*, and was believed to have been the site of

city of Saturnia, by Virgil, and the antiquaries and historians of the Augustan age. It was also called in poetical language Mons Tarpeius, in allusion to the ill-omened rock (*Tarpeia rupes*), from which criminals were thrown, and to the legend of Tarpeia, who betrayed the citadel to the Sabines, and in recompense for her treason was buried beneath their shields. The entire hill formed a natural fortress, which was strengthened by art, and became the citadel, or *arx*, of Rome, into which the garrison retired when the city was taken by the Gauls. The principal entrance into this citadel was by the Clivus Capitolinus, which was closed by a gate.

The topographical name of the whole hill was Capitolium, which was also applied separately to the southern eminence as the site of the great Capitoline Temple, while the northern height was called the *Arx*, probably as being a more strongly fortified position; though it is worth observing that there is no proof of its ever having held out against attack, after the taking of the rest of the hill. It was long a disputed question among antiquaries whether the temple of Capitoline Jupiter was on the northern or the southern height; but the prevailing judgment is now in favour of the southern summit, and this has been confirmed by the discovery of remains of substructions, which enable us to fix with considerable probability the position of the Capitoline Temple. (See J. H. Middleton's 'Ancient Rome in 1885.') This monument, which was commenced by the Tarquins, and dedicated in the early days of the Republic, B.C. 509, contained three distinct cellae, side by side, consecrated to Jupiter, Juno, and Minerva. Its form was therefore unusually wide, nearly approaching a square, and its sides measured together about 800 feet. It was three times rebuilt, but always on the old foundations; first in the time of Sulla, secondly by Vespasian, the former temple having been burnt in the assault on the Capitol by the soldiers of Vitellius, and thirdly, after another fire had destroyed the new

temple, by Domitian. At the beginning of fifth century, Stilicho, the brave lieutenant of the Emperor Honorius, stripped the golden plates from its doors to provide means for the defence of the city against the Goths. And in A.D. 454 it was plundered and unroofed of its gilded bronze tiles by Genseric's Vandals. The complete disappearance for many centuries of all trace of this monument, the solidity of whose substructions excited the admiration of the ancients, is one of the most singular facts of Roman topography. Some years since, an excavation in the garden of the Caffarelli palace disclosed some extensive foundations, but the shape of the building to which they had belonged was not apparent. These have now been again buried; but in 1876, in building the new stables of the German embassy in the Via Monte Caprino, and the new museum at the back of the Palace of the Conservators, further discoveries were made, by means of which the site of the temple has been laid out with great probability. It appears to have faced somewhat east of south; its S.E. corner being in the Via Monte Caprino, close to the west door of the coach-house of the embassy, its S.W. angle in the garden of the Caffarelli Palace, and its N.W. corner on the terrace in front of the same palace. It may therefore be said roughly to have occupied the site of the Caffarelli Palace and its dependencies. Unfortunately most of the substructions have been covered again. Some square tufa stones at the edge of the Caffarelli terrace, at the top of the so-called Rupe Tarpea, best seen from a little courtyard which is entered from the Via di Tor de' Specchi, and some fragments in and behind the coach-house in the Via di Monte Caprino, are the only remains now accessible. An account of the ruins may be found in a paper by Professor Jordan (*Ann. del. Instit. Arch.* 1876, p. 145), which is accompanied with a plan ('*Monum. Ined.*' vol. x. tav. 30 a.). Another fragment of the temple was discovered at the N.E. angle of the Piazza del Campidoglio in the summer of 1886

The Capitoline Temple was surrounded by many other temples, some of considerable size; but no trace of any other ancient monument is now to be seen on this side of the hill.

The site of the famous **Tarpeian Rock**, from which the condemned criminals were hurled, has been as much a matter of doubt as that of the Capitoline Temple. Two localities at present claim the name. One is the cliff already mentioned in the *Vicolo della Rupe Tarpea*, near the *Via di Tor de' Specchi*; the other is best seen from the garden of the *Casa Tarpea* (*Monte Caprino*, No. 130), and is above the *Via di Monte Tarpeo*. The traitors' leap, if on the latter situation, would be inside the ancient city; if in the former, the bodies of the criminals would have fallen outside the walls, an arrangement more consistent with the superstitious of that period. But the description of the historian *Dionysius*, in which he speaks of the *Tarpeian rock* as a cliff overhanging the Forum, and of the execution as taking place in the sight of all the people, has induced many antiquaries to give the preference to the eastern side of the hill.

The other height, now occupied by the church of *Ara Cœli*, was surmounted by the **Temple of Juno Moneta**, and the mint of Rome (*Officina monete*). The **Scala Gemonis** led from the Forum, between the Prison and the Temple of Concord, to the space between the two heights, and nearly corresponded with the present *Via del Arco di Severo*. The ascent was continued by further steps to the Temple of Juno Moneta, probably where the steps now mount to the south side of the *Ara Cœli Church*. Between these steps and the Forum is a piece of ground on the S.E. extremity of the *Arx*, in which excavations, recently made, have disclosed remains of walls, some of them of an early character, like the primitive walls of the Palatine.

The depression, now *Piazza del Campidoglio*, lying between the *Capitolium* and the *Arx*, has been called *Intermontium*; but this is not a

classical name. It is described by ancient writers as lying between two groves, and containing the traditional **Asylum of Romulus**, to which fugitives were invited to people his new city. The asylum retained its name to imperial times, and lay probably in the direction of the *Campus Martius*, since the side towards the Forum was occupied by the great public office called the **Tabularium**. This edifice, now the *Palazzo del Senatore*, remains one of the most important monuments of Republican Rome, for, though the upper part was rebuilt in the middle ages, and the façade towards the *Piazza* remodelled by *Michael Angelo*, the lower part consists entirely of ancient masonry.

The exterior of this venerable building is best seen from the Forum, but important parts of its external wall are also preserved on the two sides, especially on the S.W. side, facing the *Via del Campidoglio*. The exterior wall is an admirably regular construction in *lapis Gabinus*, or *peperino*; in the interior work an inferior stone (*tufa*) is used. At the height of about 36 feet above the Forum an open corridor was carried along the front of the building, faced with an arcade having Tuscan half columns on the piers. The arches were closed in the middle ages, but the architrave and remains of nine capitals may be seen on the façade, and one arch with its two half columns has been reopened. It is conjectured that there was also an upper gallery of the Ionic order, and the supposition is strengthened by the fact that indications of the stairs leading up from the Forum may be traced continuing above the Doric portico. It is remarkable that the architectural decorations are constructed in *travertine*, so that in this building the three kinds of stone successively brought into use at Rome were employed together.

The interior of the *Tabularium* may be visited by the entrance in the *Via del Campidoglio* (week-days 9 to 3, on payment of 50 c.; Sundays 9 to 2, free). The corridor already mentioned, having been used in the 15th and 16th

centuries for a salt magazine, still bears marks of the damage thereby done to the stone; it has been lately converted into a sort of museum, in which are preserved carved and inscribed stones and architectural fragments. Among the latter are portions of the entablatures of the temples of Concord and Vespasian, put together and restored by Canina. An inscription which is mentioned by the older antiquaries as having existed upon this building, but which appears to have disappeared before the time of Donati, 1638, ascribes its erection to Q. Catulus, consul B.C. 78. It is said to have run as follows: Q. LVLTIVS . Q. F. Q. N. CATVLVS . COS. SVBSTRUCTIONEM . ET . TABVLARIVM . EX S. C. FACIENDVM . COERAVIT. Fragments of a similar inscription (perhaps the same) were found by Canina upon the architrave of a door (Canina, 'Foro Romano,' p. 98); and are preserved in a narrow open area by the side of the Via del Arco di Severo, not easily accessible. Below the corridor the visitor will find a series of cells used in the middle ages as a prison, and possibly originally as strong rooms for the preservation of public documents, which were inscribed on brass tablets (*tabulae*), or for treasure. It will be observed that the work claimed by Catulus consisted of the subtraction, or sustaining wall built against the hill, and of a Tabularium, or Record Office. Whether the latter name designated the entire building upon the hill, or only a part of it, is uncertain. There can be little doubt that this building is the Tabularium alluded to by Virgil.

Nec ferrea jura,  
Insanumque forum, aut populi Tabularia  
vidit.

*Georgic. li. 501.*

Besides the corridor and the cellae below it, there are some important chambers upon a higher level, approached from the corridor by a broad stair, and from this level a narrower stone stair of sixty-seven steps, roofed over by horizontal arches between walls of massive masonry, leads down to a doorway, which formerly opened

into the Forum, and was closed by the building of the Temple of Vespasian.

This great building, which was believed in the middle ages to have been the chief seat of the government of ancient Rome, became, A.D. 1183, the centre of municipal authority, and the meeting-place of a revived senate; an officer with the title of *Summus Senator* presided over the administration. Hence its present name, Palazzo del Senatore. The towers on the two corners towards the Forum were built, that on the N. by Boniface III., 1389, and that on the S. by Nicolas V. (1447-1455). The great steps leading to the front of the Ara Caeli church were constructed in 1348; and the great Cordonata, or sloping way, which leads from the Piazza dell' Ara Caeli, to the Piazza del Campidoglio, in 1536 on the occasion of the visit of the Emperor Charles V.; and a third access on the site of the present Via della Tre Pile, about 1700. It has been generally assumed that before the construction of these paths there was no access to the hill on this side; but it is probable that in ancient times a way led up from the Campus Martius to the Asylum (Tac. *Hist.* iii. 71), and in the middle ages to the Senatorial Palace from the mediæval city.

During the senatorship of Brancalione (1255), who destroyed 140 private castles in Rome, the Capitol was besieged and taken by the partisans of the Pope and the nobility. In 1341 Petrarch was crowned with laurel in the Capitol; which was also the scene of the triumph and of the death of Cola Rienzi, Tribune, 1347; Senator, 1354.

An account of the Capitoline Hill would not be complete without some notice of the extensive artificial caverns apparently ancient quarries, by which it is undermined. One of these is accessible from the lane leading from the Piazza della Consolazione to the S. end of Monte Caprino. It extends some hundred feet into the hill and opens into large chambers, several of which are now used as wine cellars. Some of these caverns may be identified

with the sacred *farissæ* mentioned by Gellius, by which *Catulus* was impeded in his design of lowering the area surrounding the Capitoline temple.

### § 8. The Palatine.

**Imperial Palaces.**—(Open from 9 a.m. to sunset. Entrance 1 fr. Free on Sundays.) The Palatine Hill has the form of an irregular square, and rises to a height of 51·20 m. above the sea, and 35·40 m. above the surrounding quarters of the city. Its circumference is 1744 m. A narrow deep valley, running from the Arch of Titus to the middle of the Circus Maximus, formerly divided the hill in two summits; that facing the Capitol was called *Germalus*, the other facing the *Cælian* was called *Palatium*, and was connected with the slopes of the *Esquiline* by a ridge called the *Velia*, on which still stands the Arch of Titus.

According to *Rosa's* theory, the "Rome of *Romulus*" occupied only the *Germalus*, or northern section of the hill, but the discovery in 1870 of the walls of the primitive town under the *Villa Mills*, show that they included both the *Germalus* and the *Palatium*, and agrees perfectly with the statement of *Tacitus*, who describes the four corners of the town as corresponding respectively with the *Forum Romanum*, the *Forum Boarium*, the *Altar of Consus*, and the *Curia Veteres*. Of the 3 gates which gave access to the town, the *Porta Mugonia* and the *Porta Romanula* have been already discovered, and will be described hereafter.

The world-wide renown of this hill, as the residence of the Roman Emperors, began under *Augustus*, who was born in a street called *ad Capita Bubula* (near the *Meta Sudans*). The victory of *Actium* having made him master of the world, he bought a large plot of ground on the *Palatium* (*Villa Mills*), on the site of the houses of *Hortensius* and *Catiline*, and built the *Domus Augustana*, together with the *Temple and Portico* of *Apollo*, the

*Shrine of Vesta*, and the public libraries. After his death, *Tiberius* enlarged the imperial residence on the south section of the *Germalus*, including in it the house of the family of *Germanicus*. This new palace, separated from the *Domus Augustana* by the valley already mentioned, and connected at the same time with it by an underground passage, is the *Domus Tiberiana* of the catalogues. *Caligula* extended the building over the remaining part of the *Germalus*, as far as the *Temple of Castor and Pollux*, and converted this temple into a vestibule for the new portion he had added. *Nero*, after destroying by fire more than one-half of the city, began his *Golden House*, at the angle of the *Palatium*, overlooking the valley of the *Colosseum*, and extended it as far as the *Gardens of Mæcenas* on the *Esquiline*. *Vespasian* reduced this overgrown edifice within more reasonable limits, giving back to the people that part of *Nero's* grounds which was not included in the *Palatine*. The same emperor filled up with lofty cross-walls the valley which divided the *Palatium* from the *Germalus*, and on this artificial base built the magnificent palace, the ruins of which are the most conspicuous among those excavated in 1861. *Domitian* added the *Stadium*, on the south side of the *Domus Augustana*, and the *Temple of Apollo*: and *Septimius Severus* raised another splendid series of buildings at the S.W. corner of the hill, the only part which had been left unoccupied. The imperial residence was repeatedly rebuilt and altered by succeeding emperors, and the greater part of it is supposed to have fallen into decay in the time of *Theodoric*, in spite of his extensive works of repair. In the 7th centy. the central portion, and particularly the *Palace of Vespasian*, was sufficiently perfect to be inhabited by *Heraclius*; but since that period the imperial residence became gradually a shapeless mass of ruins.

"Cypress and ivy, weed and wallflower grown  
Matted and mass'd together, hillocks heap'd  
On what were chambers, arches crumbled, columns strown  
In fragments, choked-up vaults, and tresses steep'd

## INDEX TO THE PLAN OF THE PALATINE.

1. Entrance
  2. Fountain and Casino.
  3. *Civus Victoriae*.
  4. Stairs from Forum to Porta Romanula.
  5. Reservoir.
  6. Remnants of *Boma Quadrata*, (walls of Romulus).
  7. Altar of C. S. Calvina.
  8. Remnants of *Boma Quadrata*
  9. House of Gelotina. (*Domus Gelotiana*.)
  10. *Crypta* of Alexamenos.
  11. Palatine Stadium.
  12. Erhedra of the Stadium.
  13. Baths adjoining the Stadium.
  14. Terraces of S. Severus.
  15. Imperial balcony overlooking the *Circus Maximus*.
  16. House of Augustus, (now inaccessible.)
  17. Academic hall. (P)
  18. *Triclinium*.
  19. Nymphocum
  20. Peristyle.
  21. Minor halls.
  22. Basilica.
  23. Royal hall.
  24. *Lavarium*.
  25. *Atrium*.
  26. Remnants of *Boma Quadrata*.
  27. Palatine *Civus*.
  28. Site of the *Porta Mugonia*.
  29. Temple of Jupiter Stator.
  30. Substructions of the Palace of Caligula.
  31. *Crypto porticus*.
  32. Subterranean passage.
  33. Fish-tank.
  34. House of Germanicus.
  35. Well.
  36. Uncertain buildings.
  37. Temple of Jupiter Victor. (P)
  38. Ruins in *Opus Quadratum*.
  39. Temple of Cybele. (P)
  40. Palace of Tiberius.
  41. Belvedere.
  42. Stairs of Caligula's Palace.
  43. Substructions of the Palace of Caligula.
  44. Excavations along the *Via Sacra*. Ruins of baths of the fourth century.
- } In the Palace of Domitian.
- A. Ruins of the mediæval tower, called *Torre Carularia*.
  - B. Neronian Substructions.
  - C. Cells of *Opus incertum*, under the garden of St. Bonaventura.
  - D. Shops of *Opus reticulatum* along the *Via Triumphalis*.
  - E. Street and shops of very ancient construction, under the church of St. Anastasia.
  - F. Ruins supposed to have belonged to the palace of Caligula. (Temple of Divus Augustus?)

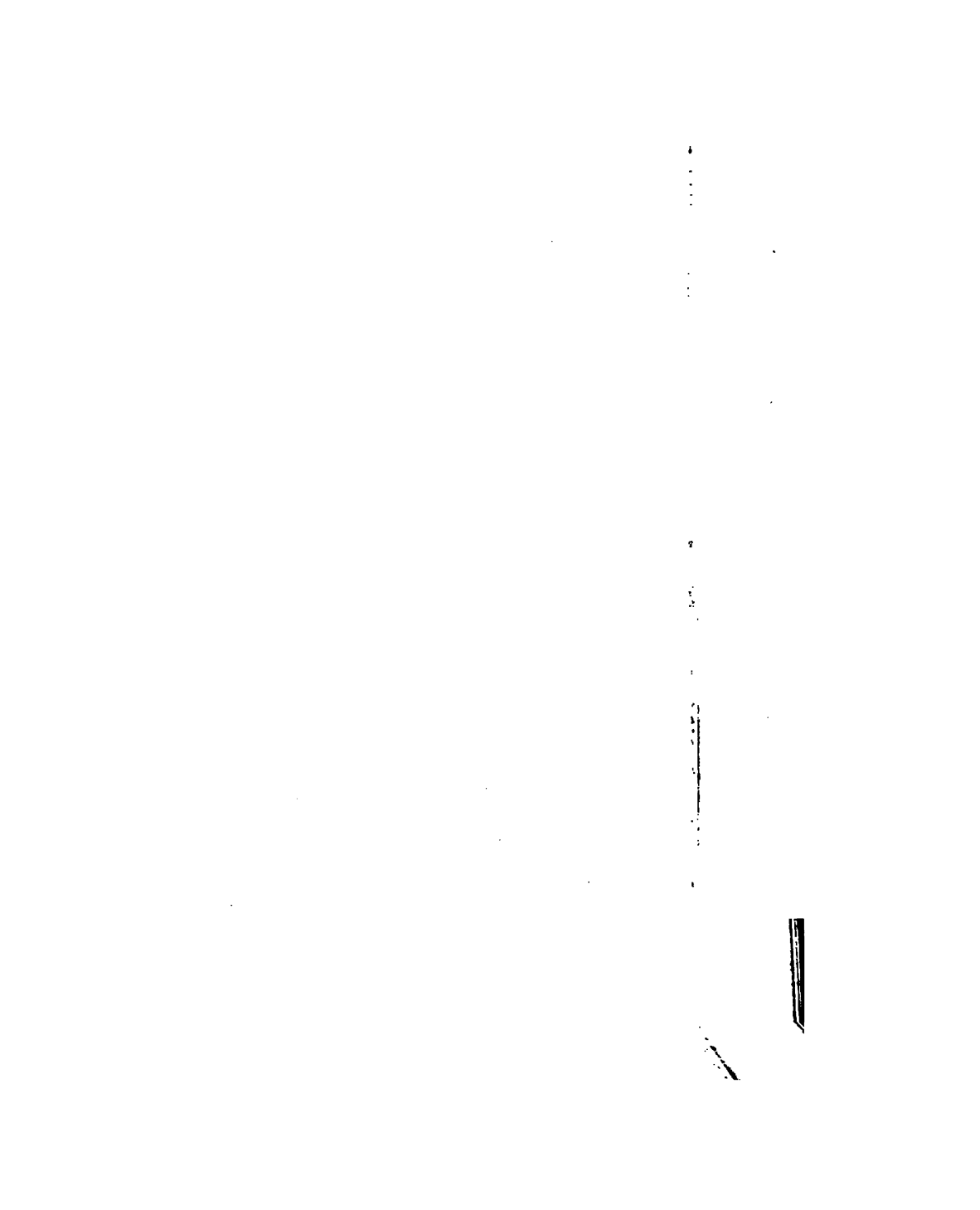
1871

D

1871









In subterranean damps, where the owl peep'd,  
Deeming it midnight:—Temples, baths, or  
halls?  
Pronounce who can; for all that Learning  
reap'd  
From her research hath been, that these are  
walls.—  
Behold the Imperial Mount! 'tis thus the  
mighty falls." *Childe Harold.*

Before 1870 the hill was portioned out in gardens and vineyards. On the summit or table-land of the Germalus, and the little valley filled up by Vespasian, enclosed in the *Orti Farnesiani*, were the palaces of Tiberius, Caligula, and Domitian. The *Vigna Nusiner* occupied the N.W. slope of the Germalus, overlooking the Velabrum, the Forum Boarium, and the N. end of the Circus Maximus. On the southern portion of the hill (Palatium) were the *Villa Mills*, with the *Domus Augustana* and the Temple of Apollo; the *Vigna del Collegio Inglese*, with the *Stadium Palatinum*: the *Orti Roncioni* or *Castelli*, with the Palace of Severus; the *Orti di S. Bonaventura* and *Barberini*, with the buildings of Nero. All these private properties were enclosed by lofty walls; and some of them, viz., the nunneries and convents, were utterly inaccessible. In 1848 the Emperor of Russia bought the *Vigna Nusiner*, where he made extensive excavations, which led to the discovery of the walls of Romulus. A few years afterwards this valuable ground was given back to Pius IX., who bought also the *Vigna del Collegio Inglese*, the *Orti Roncioni*, and *Castelli*. The *Orti Farnesiani*, originally laid out as gardens by Paul III. (Farnese), and subsequently the property of the Neapolitan house of Bourbon, were purchased in 1861 by the Emperor Napoleon III. for a sum of 10,000*l.* sterling, for the purpose of excavating on a large and regular scale what remained of the dwellings of the Cæsars. This splendid undertaking was carried on at the expense of 30,000*l.* under the able direction of Cav. Pietro Rosa. In 1870, the Farnese Gardens were transferred by Napoleon to the Italian Government for a sum of 690,000 frs., and Sig. Rosa was confirmed as director of the excavations.

The present entrance is from the *Via di San Teodoro*, opening opposite to the *Nusiner Casino*, on the façade of which is a bust of the celebrated excavator, Mons. Bianchini. Immediately to the left may still be seen *in situ* a travertine altar of very early construction, discovered in 1820, and dedicated to some unknown god or goddess. It is in the early Consular style, with scroll ornaments (*pulvini*), like those on the tomb of Scipio Barbatus, and has the following inscription, remarkable not only for its archaic spelling, but also for its subject:—

SEI . DEO . SEI . DEIVAE . SAC.  
C . SEXTIVS . C . F . CALVINVS . PR .  
DE . SENATI . SENTENTIA . RESSTITVIT .

It is supposed by Mommsen ('*Corp. Inscr. Lat.*' p. 632) to refer to the mysterious *genius loci* or *aius loquens*, mentioned by Cicero and Varro, as having announced the attack of the Gauls; but which, being nameless, its sex could not be designated. The prætor C. Sextius Calvinus, who, according to a decree of the Senate, replaced the altar, is supposed to be the son of the C. Sextus Calvinus, consul, A.U. 654.

At the foot of the opposite cliff, backed by lofty concrete walls of a later date, are the remains of the early fortifications of *Roma Quadrata* (6), at the N.W. corner of the hill, overlooking the Janus and the ch. of S. Giorgio in Velabro. They were excavated in 1853 by the Emperor of Russia. The walls are in *opus quadratum* of large blocks of tufa, 2 ft. high, and from 4 to 6 ft. long, usually arranged in alternate courses of headers and stretchers. These are now generally admitted to be part of the earliest fortification of the Palatine. The tufa stone used is remarkable for the masses of charcoal it contains. The thickness of the walls is about 4 ft. 6 in., except at the angle, where it increases to 14 ft. Their height does not exceed 13 ft., but is supposed to have been about 40 ft. Behind these remains is a very ancient reservoir for rain-water, in the vault of

which there are some openings or shafts for letting down buckets. Portions of the same wall are observable in several parts of the lofty Imperial building at the W. angle, and under the stairs leading up the hill, and also in the remnants of Republican and early Imperial houses built along the north-west side of the Palatine cliff.

Proceeding now in a southern direction, to the other side of the entrance, and leaving on the rt. the ch. of S. Anastasia, we enter by a small door the beautiful and well-preserved ruins of the *Domus Gelotiana* (9), included by Caligula in the Imperial palace (Suet. 'Calig.', 8). The walls of the rooms are covered with *graffiti*, showing that the place was occupied, during the 2nd centy. by veterans of the corps called *peregrini*, and frequented by boys belonging to the imperial *pædagogium*, or school for court pages. The records scratched on the plaster by the scholars are highly interesting in an archaeological and historical point of view.

On a wall of the last room on the rt. of the central *hexædra* (10), under a representation of an ass turning a mill, is written, "*Labora Aselle quomodo ego laboravi et proderit tibi*"—a joke on some individual named *Asellus*.

A far more interesting *graffito* was discovered in 1857, in the room next to the hemicycle. It is now removed to the Kircherian Museum (p. 357). It was long regarded as a caricature of the Christian Alexamenos ('Αλεξάμενος σέβει θεόν, Alexamenos adores his god) in the act of worshipping the Saviour, who is represented as a man with the head of an ass, hanging from the cross. The date of the *graffito* being not later than the 2nd centy., it has been considered as the earliest representation of the Crucifixion.\* But more recent investigations have shown that this is

\* Vide 'Kraus, Das Spottcrucifix vom Palatin.' Freiburg in Breisgau, 1872. Becker, 'Das Spottcrucifix d. röm. Kaiser-paläste,' Breslau, 1866. Garrucci, 'Civiltà Cattolica,' 1857. C. L. Visconti, 'Giornale Arcad.' vol. *lxii*.

not a caricature, but represents a Gnostic worshipping his jackal-headed deity.

Our path winds up the hill, crowned on this side by the tall cypresses of the Villa Mills, and brings us to the *Stadium* (11) built by Domitian, enlarged and restored by Hadrian and Septimus Severus. It occupies the long, narrow space between the *Domus Augustana* and the Severian Palace, and consists of two parallel walls, 625 ft. long, with a hemicycle at the western end, where the *Meta* or extremity of the *Spina* is visible. The *Imperial Tribune* (12), which opens in the middle of the E. wall, was added by Hadrian, and is divided in 2 floors. The lower one contains 3 rooms, decorated with frescoes of the 3rd centy., of no value as works of art, but interesting for the representation of a *sphæra*, or terrestrial globe.

The tribune itself stood on the upper floor, and was ornamented with beautiful pillars of *pavonazzetto* marble and red granite, fragments of which lie scattered in the arena below. The niches of the hemicycle contained most likely the statues of the Amazons discovered in this place at the end of the 16th centy., together with the Hercules of Lysippus, bought by Cosmus III. for the Palazzo Pitti. The portico of the Stadium is composed of half-columns of brickwork, inlaid with portasanta. The bases are of white marble, and one of them has an inscription showing that the block was quarried during the consulate of Scapula Tertullus and Tericius Clemens, A.D. 195, that is to say in the reign of Septimius Severus. The meta, excavated in 1868, is decorated with a fountain, restored by Theodorici with materials removed from earlier buildings, among which must be mentioned a pedestal of the statue of a vestal virgin, similar to those found in the 16th centy. near S. M. Liberatrice. Ascending behind the Tribune and crossing the ruins of baths above the Stadium (13), and those of the extensive and one

splendid rooms of Hadrian's palace, a path over a small bridge brings us to the remains of the **Palace of Severus** (14), on the S.W. corner of the hill more picturesque than any now existing on the Palatine. Numerous arches, corridors, and vaults, still retaining their ancient stucco mouldings, are interspersed with fallen masses of buildings, among which are found fragments of mosaic pavements, of frescoes, and marble ornaments. Here the student of Roman architecture will observe the difference between the delicately ornamented rooms of Hadrian's palace on the S.W. slope of the hill, and the enormous substructures, piercing through and effacing them, which Severus formed to be the basis or foundation on which to raise his State palace. The celebrated **Septizonium**, built by Severus, A.D. 198, in order, it is said, to attract the eyes of his African countrymen, on their arrival in the capital through the *Porta Capena*, stood near the junction of the *Via de' Cerchi* and the *Via di S. Gregorio*. It derived its name from its seven tiers of arcades rising above each other, and was considered one of the most magnificent ornaments of the Palace of Severus. During the middle ages it was converted into a fortress by the Frangipani family. A portion of it was still standing in the 16th centy., when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's. Visitors should not fail to walk to the extremity of the terrace above the arcade in order to enjoy the magnificent view over the ruins, *Appian Way*, *Campagna*, and distant mountains. As no communication exists at present between this side of the Palatine and the grounds of the Convents of S. Bonaventura and the *Visitazione* (*Villa Mills*), and the *Vigna Barberini*, we shall retrace our steps towards the *Orti Farnesiani* to examine the ruins of the Palaces of *Tiberius*, *Germanicus*, *Vespasian*, and *Caligula*. On the rt. hand of the paths, between the *Stadium* and the *Farnese Gardens*, and under the remains of the *House of Augustus* (16), are the ruins of a vast hemicycle, in rubble work

of black lava. It was probably a *pulvinar*, or balcony, from which the emperor and his court witnessed the games of the *Circus Maximus*, situated directly under the Palatine Hill.

Continuing along the high path at the back of the *Domus Gelotiana* we pass round the nunnery walls, which enclose the buried ruins of the *House of Augustus* and his celebrated temple to *Apollo*, and reaching the upper platform of the *Farnese Gardens*, we observe two fine halls, possibly the *Academia* (17) and the *Bibliotheca*. Between them and the *Flavian Palace* are the remains of a small *atrium*, consisting of 6 *Cipollino* columns of the *Corinthian* order. Through an opening in front of these columns we can see the enormous substructions of *opus quadratum*, built across the valley to afford a level platform for the *Palace of Vespasian*. And here it must be observed that, whilst on the southern summit of the hill the imperial buildings cover every available square foot of ground, without any regard to the preservation of more ancient monuments, on the northern elevation the greatest care was taken by the Emperors to preserve the buildings which time and religious traditions had made venerable. The *Area Palatina*, and the open ground in front of the *Academia*, 525 ft. long, 318 ft. wide, would have afforded a convenient space for the palace designed by *Vespasian*: but its sacred or historical recollections obliged him to respect that site, and to create an artificial platform instead, by filling up the valley, which contained no monuments of great interest.

The plan of the magnificent building raised by the *Flavian* family (*Vespasian* and his sons *Titus* and *Domitian*) may be compared, in a certain degree, to that of a private house. It will be best to begin the inspection of it at the lofty terrace facing the *Arch of Titus*. Three halls open on the front of the palace. The one in the centre (23), called *Tablinum* by *Rosa* and *Aula Regia* by *Bianchini*, is 160 ft. long, 120 wide, and was used for state receptions. When first discovered by the *Farnese of Parma* it had 16 *Corinthian* columns of paro-

*varre* and *giallo* marble, 24 ft. high; two of them, which stood on each side of the entrance, were sold for a sum of 2000 *zevchini*. The threshold, of Greek marble of enormous size, was removed to the Pantheon, for the restoration of the high altar. The niches contained colossal statues of green basalt, two of which, representing Hercules and Bacchus, were discovered in 1724. They are now in the Museum at Parma. On the rt. of the *Aula Regia* opens the *Basilica*, or Hall of Justice (22), remarkable for the great width of its nave: the walls, the apse, the stairs leading to the tribune, and part of the pavement are well preserved. The apse was enclosed by a marble network railing, portions of which, as well as 4 of the columns which separated the nave and aisles, still remain. Here justice was rendered in the imperial palace. On the opposite side of the *Aula Regia*, and in a corresponding position with the basilica, is a large hall, supposed to be the *Lararium* (24), or private chapel of the emperors. In front of the 3 noble halls already described runs a portico, decorated with a row of Corinthian pillars of Cippolino marble, of which 2 only have been found and replaced. The same portico runs along the N.W. side of the palace, but the columns are of stone, covered with plaster. The S.E. side is hidden by the convent wall.

The *Peristylum* (20), which separates the *Aula Regia* from the *Triclinium*, covers a surface of 27,000 square ft., and was ornamented with columns of *portasanta* marble, fragments of which are still lying round the walls. According to Suetonius (*Dom.*, 14), these porticoes were the favourite promenade of Domitian, who, fearing to be murdered at every moment, caused the walls to be coated with phengite marble, which had the property of reflecting objects like a mirror.

The *Triclinium* (18) is a noble hall, corresponding in size to the *Aula Regia*. Part of its marble pavement is in a good state of preservation,

especially in the apse, where it is of *opus Alexandrinum*. It is probably the apartment designated as *Jovis Curia* by Julius Capitolinus, where the Emperor Pertinax was, when the Praetorians attacked the palace gate, and from which his flight did not save his life. In the centre of the hall: modern flight of steps leads down to the remains of a private house, which was destroyed when the Flavian Palace was built over it. Out of the *Triclinium* opens, on the rt., the *Nymphæum* (19), with remains of a large and richly decorated oval fountain, when the statue of the winged Eros, now in the Louvre, was discovered in 1802. On the W. wall of the *Nymphæum* stands the Casino, built by the Farnes family.

Returning to the front of the Palace of Vespasian, we descend from the *Aula Regia*, by the central approach to a spacious area, the *Atrium Palatii* (25), mentioned by Martial, or we may descend from the *Lararium* (24); by the ancient street called the *Clivus Palatinus* (27), paved with enormous blocks of lava. Here stood the *Fons Mugionis* (28), or *Porta Vetusta Palatii*, of the wall of Romulus, and here are considered to stand the remains of the Temple of Jupiter Stator (29), built by the same king, and restored by M. Atilius Regulus, A.U.C. 458. On the foundation blocks may still be traced some names of slaves or workmen, such as *FILOCRATES*, *DIOCLES*.

To the N.W. of this temple, passing the modern house on the left, and the ascent from the former entrance at Vignola's gate, now destroyed, on the right, we come across the pavement of the *Clivus Victoriae*, which led from the *Porta Romanula* to the *Temple of Victory*, on the summit of the hill. The street is bordered on the W. by the substructions of the Palace of Caligula, on the E. by remains of private houses. It must have been somewhere on this place that the rich Romans of the 1st century A.C. had their favourite residences, and where the house of Clodius stood with that of Cicero below it.

Descending the *Clivus Victoriae*, we cross the N.E. corner of Caligula's palace. The small, dark rooms on the ground-floor were probably occupied by soldiers, who kept guard at the adjacent *Porta Romanula*. The walls of the cellæ are covered with *graffiti*, some of them strongly expressive of the coarse language used by soldiers. The site of the gate is marked by an arch in brickwork, of the time of Caligula, repaired by Sig. Rosa. Here the palace buildings respected the public street, passing above it on lofty arches. Continuing to descend we observe a long and rather steep flight of stairs leading to the upper level of Caligula's Palace, and further on a good specimen of marble balustrade, on the first floor, supposed by some to have been the commencement of that emperor's bridge connecting the Palatine with the Capitol. To the right of the *Porta Romanula* a broad staircase descends to the *Nova Via*, the bottom of which is not yet excavated, but probably continues under the Ch. of S. Maria Liberatrice towards the temple of Castor. Returning to the summit of the *Clivus Victoriae* we find the upper platform of the Palace of Caligula surrounded and limited by a very long *Cryptoporticus*, or vaulted gallery (31), running N.E. and S.W., with windows opening on the *Area Palatina*. The entrance to the *Cryptoporticus* is by the side of the fountain under the modern casino (2), or else by the N.W. corner of the Temple of Jupiter (37). A branch of the passage (32) runs underground to the Palace of Domitian.

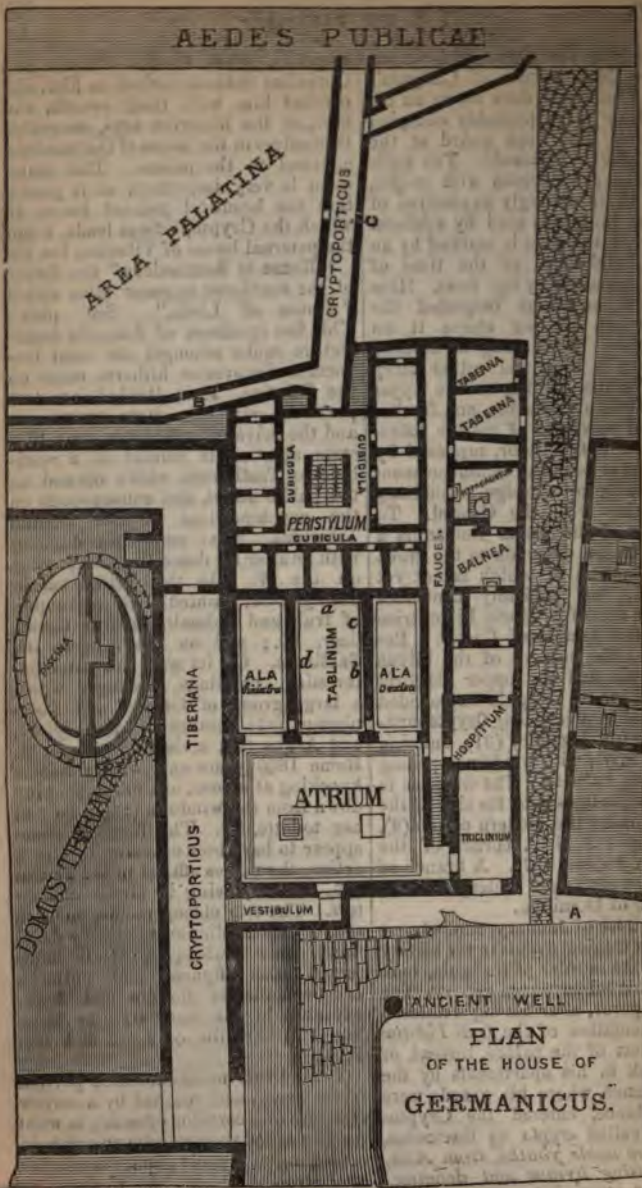
On the 24th of January, A.D. 41, one of the most tragical events in the history of Rome, the murder of Caligula, took place in this subterranean gallery. The young emperor, after having witnessed the representation of the *Ludi Palatini* in the *atrium* of the palace, instead of going back to his apartments by the state entrance, where his guards were in attendance, entered the *Cryptoporticus*, called *crypta* by Suetonius, where some noble youths, from Asia, were practising hymns and dancing. The emperor stopped to witness their

[Rome.]

exercises, when Cassius Chærea and Cornelius Sabinus rushed on him, dispatched him with their swords, and then, as the historian says, concealed themselves in the house of Germanicus, annexed to the palace. This statement is very important, as it proves that the beautiful painted house, to which the *Cryptoporticus* leads, is not the paternal house of Tiberius, but the "House of Germanicus," the father of the murdered emperor (also called "House of Livia." See plan.) This fine specimen of domestic architecture ranks amongst the most important discoveries hitherto made on the Palatine. It is divided into two portions, viz. the state apartments and the private dwelling-rooms. The state apartments consist of a vestibule or *Prothyrum*, which opened on the public street, and subsequently on the *cryptoporticus* of the *Domus Tiberiana*. Next comes the *Atrium* with an altar for domestic gods, having, on the W. side the *Triclinium* or dining-room, painted with arabesques of fruit and animals, such as ducks, deer, &c.; and on the S. side the *Tablinum*. On its wall are some interesting paintings, amongst which a large group of Galatea and Polyphemus (*a*); another of Mercury, Io, and Argus (*b*); a view of a street in Rome 1800 years ago, with a female knocking at a door, and others looking down from the windows (*c*); a lady at her toilette, &c. The larger frescoes appear to have been executed by Greek artists, the names affixed to the figures (ΙΩ, ΑΡΓΟΣ) being in Greek characters. The two oblong rooms, on each side of the *Tablinum*, are richly decorated with arabesques, small landscapes with figures and animals, and wreaths of flowers and fruit, executed in the same style as those found in the villa of Livia at Prima Porta.

Behind this more decorated portion of the house, and reached by a narrow staircase and corridor (*fauces*), is what may be called the domestic apartments, consisting of a *peristylum*, surrounded by bedrooms or *cubicula*, kitchen, and small bath-room with its furnace or





Road leading from Cryptoporticus Tiberiana to Scaevae Caei, and the Ara  
 Maxima of Hercules.

C.—Cryptoporticus leading to Palace of Vespasian beneath the Temple of  
 Jupiter Victor.

a, b, c.—Fines fronscoae.

d.—Leadon water-pipes, with inscriptions of Trajan and Domitian.

*hypocaustum*. Some of the rooms on the rt. of the *fauces* were evidently shops, as was customary also in the grand dwellings of Pompeii. A subterranean passage starts from this portion of the house in the direction of the *Domus Augustana*; here were discovered the leaden pipes conducting water to the house of Germanicus, which are now exhibited in the *tablinum* at (d). The first bears the name of Julia Augusta, probably the daughter of Titus; the second of Eutyehus, intendant of Domitian; the third of a Pescennius, perhaps a freedman of Pescennius Niger, a rival of Severus.

The subterranean passage seems to have been blocked up by the foundations of Vespasian's Palace; a modern opening through them leads to the substructions of the *Temple of Jupiter Victor*, and to the *latomia*, or stone-quarries of the Palatine, subsequently used as reservoirs for rain-water. These deep and dangerous excavations cannot be visited without a special permission from the director.

The *Temple of Jupiter Victor* (37), of which only the concrete nucleus remains, overlooked the *Circus Maximus* and the *Aventine*. In front of it were a flight of steps and 2 broad terraces. On the upper terrace has been placed a round altar, discovered in the adjoining *Area Palatina*, and bearing this interesting inscription:—DOMITIVS . M . F . CALVINVS . PONTIFEX . COS . ITER . IMPER . DE . MANIBVS . This Cnaeus Domitius Calvinus is the famous general who commanded the centre of Cæsar's army at the battle of Pharsalia, and was twice consul, in B.C. 53 and 40. The phrase *de manibus* refers to the treasures acquired by him during the Spanish war, which he employed in embellishing the *Regia*, or residence of the Pontifex Maximus, as related by Dion Cassius (xlviii. 42). The fluted cavity in the centre of the altar contained probably a bronze vessel.

Close to the N.W. extremity of the hill, facing the *Forum Boarium*, are some ruins of *opus quadratum* (38), belonging to a very early period. Here stood the *Tugurium Faustuli*, the *Casa*, and the *Temple of Romulus*, the

fifth *Sacrarium of the Argei*, and also the *Sacrarium of Mars*, of which the *Salii Palatini* had the custody. But the ruins of the different buildings are hopelessly dilapidated. An ancient paved road, bordered by massive walls, leads down to the *Velabrum*, and is terminated by several steps, which descend abruptly into the valley. There is little doubt that here were the *Scala Caci*, leading to the *Ara Maxima* of Hercules in the plain below, and mentioned in the 8th book of the '*Æneid*,' as the path by which the aged king, Evander, led Æneas to his dwelling on the *Palanteum*:—

"Ibat rex obsitus ævo  
Et comitem Æneam juxta natumque tenebat  
Ingrediens, varioque viam sermone levabat."  
*Æn.* viii. 306.

Towards the W. angle of the rock below was the LUPERCAL, the Arcadian cavern shrine to *Lupercus*, and the traditional den of the she-wolf, foster-mother of Romulus and Remus. Above are some ruins of private houses of a late period with vapour baths.

In front of the house of Germanicus, to the W., is a huge mass of concrete (39), formerly conjectured to be the *Auguratorium*, but since the discovery of a statue of Cybele, supposed to be the *Ædes Matris Deum*, or temple of that goddess, mentioned in the Catalogues soon after the hut of Romulus. The ruin, which commands a fine view of the *Velabrum* and the *Capitoline Hill*, is separated from the *Domus Tiberiana* (40) by a paved street, which turns at a rt. angle on reaching the house of Germanicus. At the corner of this street is an ancient well (35), evidently one of the many of which traces are found in the Palatine in use anterior to the construction of aqueducts. The *puteal* of the well is a modern restoration. Little or nothing is known yet about the plan of the *Domus Tiberiana*, or *Palace of Tiberius*, which stands on the N.E. side of the street; a long row of cells, probably for soldiers, occupying the substructions. Its area is at present covered by gardens, which extend also over the central portion of Caligula's house.

From their flowery beds, and especially from the grove of ilexes at the N.E. corner, where the celebrated Academia degli Arcadi used to meet in the 17th centy., we have a splendid view over the Capitoline Hill, the Forum Romanum, and the southern portion of modern Rome. A still better place for enjoying the glorious panorama of the ancient and modern city is obtained from the small round tower called the *Torretta del Palatino*, near the residence of the Director.

The *Villa Mills*, or *Villa Palatina*, a convent for nuns of the Visitation, is entered from the Via di S. Bonaventura, leaving the Sacra Via at the Arch of Titus. These beautiful grounds acquired considerable interest from the discovery of the *Domus Augustana* or Palace of Augustus, made in 1777 by the French Abbé Rancourel. The plan of the excavations, from the original drawings of Benedetto Mori, may be seen in Guattani's 'Monumenti Inediti,' and in Piranesi's 'Antiquities of Rome.' The front of the Palace overlooked the Circus and the Aventine, and had 10 windows, besides the central door. The prothyrum led to a square atrium, surrounded by a portico of 8 columns and 4 pilasters, on which opened the state apartments. The inner *peristylum*, 105 ft. long, 95 wide, was ornamented with 56 pillars of the Ionic order. Of this superb building nothing now remains, except a few rooms, opening on the E. side of the peristylum, which appear to have been richly decorated. Two of them are octagonal, with domes admitting light from above.

The casino of the villa, designed by Raffaellino del Colle, a pupil of Raphael, has a portico exquisitely painted by Giulio Romano from the cartoons of his great master. The frescoes represent Cupid showing his darts to Venus, Venus at her toilette, Jupiter and Antiope, Hermaphrodite and Salmaces, &c. The paintings, well known by the illustrations of Marcantonio and Agostino Veneziano, were restored by Commuccini in 1824 at the expense of Mr. Charles Mills. The convent of the Visitation having been suppressed

by the Italian Government, its grounds will be opened to the public.

*Vigna di S. Bonaventura, &c.*, overlooking the Via San Gregorio, on the S.E. side of the hill, are the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brickwork, which belonged to edifices, chiefly baths, erected in the time of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are ruins which appear to have belonged to the reservoirs of a bath.

*Vigna di S. Sebastiano*, belonging to Prince Barberini, chiefly remarkable as containing some of the arches of the Aqueduct, erected by Nero to carry the Claudian water to the Imperial edifices and to his *thermæ*, which covered a considerable portion of the declivity of the Palatine on this side. Between the high brick wall, which supports the cliff on the side facing the Sacra Via, and the Sacra Via itself, excavations made by the Italian Government have led to the discovery of some baths, probably those built in the 4th centy. by Maximian. The centre of the edifice is occupied by a large hall, in the form of a basilica, ornamented with columns of Cipollina. At the northern end, near the Arch of Titus, are the foundations of the *Torre Cartularia*, a mediæval stronghold, built by the Frangipani to protect the entrance to their fortress, which included also the Colosseum and the Septizonium. Its name seems to have been derived from the archives of the Popes, which were preserved in it. During the troubles of 1167, Pope Alexander III. took refuge in this tower, to escape the assault of the faction of Barbarossa. It was partially destroyed by the Senator Brancalione in 1257, and the remaining part was pulled down in 1829 during the restoration of the Arch of Titus.

The fine view of the Colosseum from this point invites us to descend at once and enter the splendid ruin.



The Centre of  
**ROME**

Parts coloured black show lines  
of streets in formation.



London, John Murray, Albemarle Street.



## § 9. The Colosseum.

This amphitheatre was begun by Vespasian, in A.D. 72, on the site of the Stagnum Neronis,\* and dedicated by Titus in his eighth consulate, A.D. 80, ten years after the destruction of Jerusalem; but only completed by Domitian. As high as the third division of the seats was finished by Vespasian, and the portion above this by Titus and his successor. There is no foundation for the tradition that it was designed by Gaudentius, a Christian architect and martyr, and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the 6th century. The upper story, originally of wood, was set on fire by lightning and burned in the reign of the Emp. Macrinus, A.D. 217. It was replaced by the stone structure we now see, and was opened by Gordianus in A.D. 244. The gladiatorial spectacles of which it was the scene for nearly 400 years are matters of history. At the dedication of the building by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days. The gladiatorial combats were abolished by Honorius. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. During the persecution of the Christians the amphitheatre was the scene of fearful barbarities. In the reign of Trajan St. Ignatius was brought from Antioch purposely to be devoured by wild beasts in the Colosseum; and the traditions of the Church are filled with the names of martyrs who perished in its arena. The building was originally called the *Amphitheatrum Flavium*, or *Flavian Amphitheatre*, in honour of the

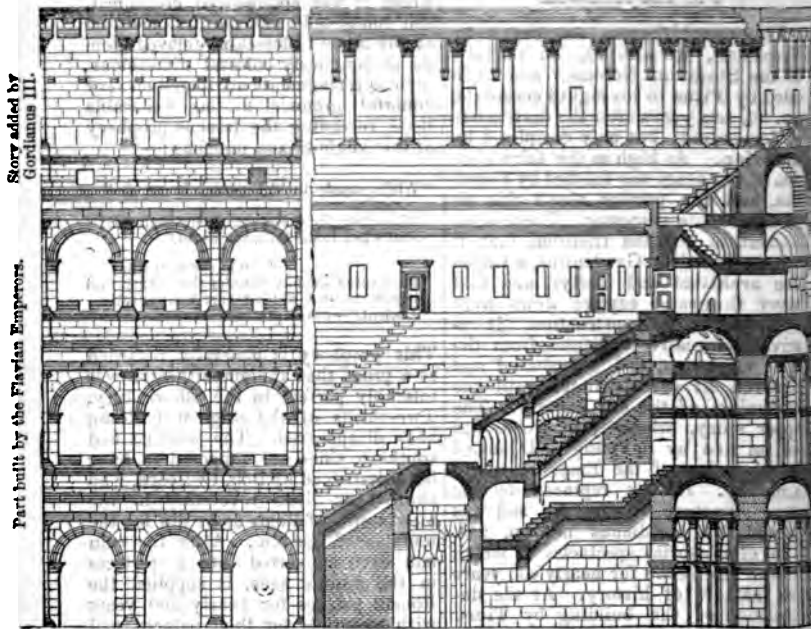
\* "Hic ubi conspicit Venerabilis Amphitheatri  
Erigitur moles, Stagna Neronis erant."  
*Martial, Epig. ii.*

family name of the emperors by whom it was commenced, continued, and completed; and the first mention of the name Colosseum, derived from its stupendously colossal dimensions, occurs in fragments attributed on very doubtful grounds to our Venerable Bede, recording the famous prophecy of the Anglo-Saxon pilgrims:—

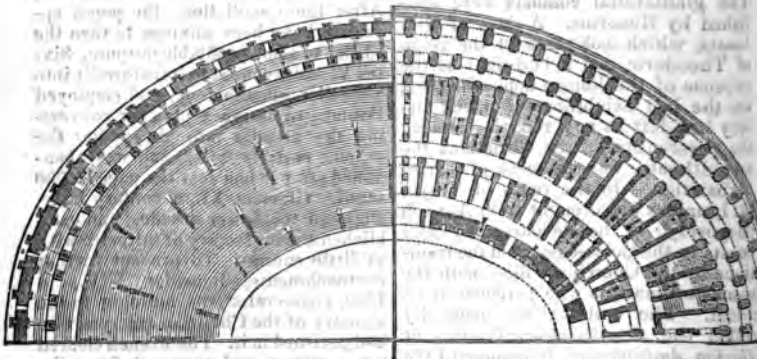
"While stands the Colosseum, Rome shall stand;  
When falls the Colosseum, Rome shall fall;  
And when Rome falls, the world."

"From our own land  
Thus speak the pilgrims o'er the mighty wall  
In Saxon times, which we are wont to call  
Ancient."—*Childe Harold.*

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the 8th century. Two-thirds of the original building have disappeared. The western and southern sides are supposed to have been destroyed by Rob. Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. After the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces, and the palace of St. Mark, the Farnese and the Barberini palaces, were in great part built from its ruins. After these spoliations the popes appear to have been anxious to turn the edifice to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was abandoned after it had cost the pope 15,000 scudi. Clement XI., a century later, enclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent further encroachments, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the south-



ELEVATION AND SECTION OF THE COLOSSEUM.



QUARTER-PLAN OF THE SEATS, AND QUARTER-PLAN OF THE BASEMENT.

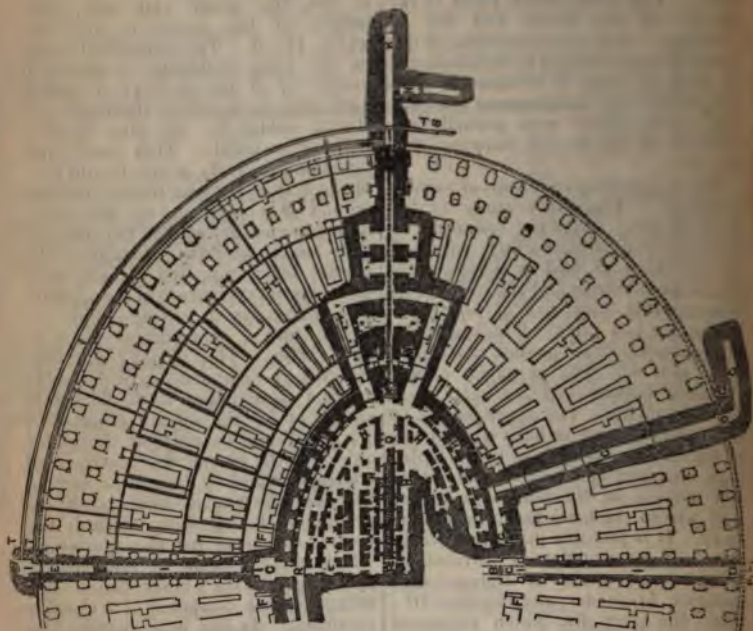
western angle, a fine specimen of modern masonry; his successors have liberally contributed towards the preservation of the fabric; and very extensive works were carried on during the reign of Pius IX., directed by Canina, to prevent any further degradation of this most colossal of Roman ruins. The cross which stood in the middle of the arena, and the 14 "stations" with representations of our Lord's Passion around it, were removed in 1874, in order to re-excavate more completely the subterranean corridors and vaults which were partially uncovered by the French between 1811 and 1814.

The amphitheatre is built of various materials. Travertine stone of the finest quality forms the *ambulacra*, or two outer porticoes which surround the building, as well as the arches of the inner porticoes and the stairs. The intermediate parts are of *tufa peperino* stone and brick. The vaults are of concrete. The podium was faced with marble. The pavement of the corridor behind, and the seats were also of marble. The upper portion of the external wall is built with blocks of travertine taken from older buildings, cornices and half-columns being still visible on the inner side of the wall where the brick facing has fallen away. It is probable that this slovenly style of construction is attributable to the restorations of Heliogabalus, Severus Alexander, and Gordian III., after the great fire which consumed the wooden galleries, seats, and upper parts of the amphitheatre in the reign of Macrinus. The form of the amphitheatre is, as usual, elliptical. The outer elevation consists of 4 stories: the 3 lower are composed of arches supported by piers faced with half-columns, and the fourth is a solid wall faced with pilasters, and pierced in the alternate compartments with 40 square openings. In each of the lower tiers there were 80 arches. The lowest, of the Tuscan order, is nearly 30 ft. high; the second, Ionic, about 38 ft. high; the third, Corinthian, of the same height; and the fourth, Composite, is 44 ft. high; above the last

is an entablature, and many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The height of the outer wall, according to Messrs. Taylor and Cresy, is 157 English feet; the major axis of the building, including the thickness of the walls, is 584, the minor axis 468. The length of the arena is 278, the width 177 ft. The superficial area, on the same authority, is nearly 6 acres. 47 of the 80 bays of arches have been destroyed by the Popes and Roman nobles for the sake of their building materials. They were numbered progressively, as may be still seen on the N. side. Between those numbered 38 and 39 is one facing the Esquiline, which has neither number nor cornice; it is about one-sixth wider than the others, and is supposed to have been the Imperial entrance. On the opposite side there was a corresponding entrance with a subterranean passage, still visible. This passage was constructed by Commodus, who narrowly escaped assassination in it. The state-entrances for the solemn processions were at the extremities of the major axis. In the *interior* the centre is, of course, occupied by the arena. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. There were 4 tiers of seats corresponding with the 4 outer stories. The first story was composed of 3 circular porticoes. At the base surrounding the arena was the *Podium*, a kind of raised platform, on which the emperor, the senators, and the vestal virgins had their places. Above this, and separated from it, were 3 orders of seats forming the *cavea*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The first order contained 24 rows of seats; it terminated in a kind of landing-place, from which rose the second order, consisting of 16 rows. A lofty wall, part of which still exists, separated this from the third order, and is supposed to have been the line of demarcation between the patricians and the plebeians.



PLAN OF THE EXCAVATIONS IN THE COLOSSEUM.



- |  |  |
|--|--|
| <p>A. Podium.<br/>           B. Stairs from the lower level of the Arena to the Caelian Cryptoporticus.<br/>           C. Imperial boxes.<br/>           D. Imperial entrance from the Caelian.<br/>           E. Do. from the Esquiline.<br/>           F. Marble platforms for the seats of dignitaries.<br/>           G. Cryptoporticus, called the Passage of Commodus.<br/>           H. Ambulacra and cells for wild beasts.<br/>           I. Cryptoporticus leading to the Esquiline and Caelian.</p> | <p>K. Cryptoporticus leading towards the Lateran.<br/>           L. Corridors containing each six stone blocks, with bronze sockets.<br/>           M. Winding stairs.<br/>           N. Inclined passage.<br/>           O. Drain.<br/>           P. Well.<br/>           Q. Central ambulacrum, with wooden framework.<br/>           R. Brick arches.<br/>           S. Well.<br/>           T. Drains.</p> |
|--|--|

Above the third order was the attic and the covered gallery or portico already mentioned, both of which have entirely disappeared. The *Regionary Catalogues* state that the amphitheatre could contain 87,000 spectators. The floor of the arena (probably of wood) rested on walls, forming several parallel rows of corridors or galleries, from which wild beasts could be raised in cages, driven up inclined planes on to the arena, or scenery be hoisted when required.

The excavations commenced in the spring of 1874 restored to light three elliptical *ambulacra*, a straight central corridor, and a number of chambers, probably reconstructed after the earthquake of the 6th centy., partly with the ancient materials of tufa and travertine, but patched up with brickwork of the bad style of that period. Under the Podium, in the thickness of the wall, are arched cells, extending all round the arena, evidently intended to be used as cages for wild beasts. Behind each cell is a kind of trap by which the keeper descended to feed the animals, and in front was a channel of running water for them to drink. From the wall sustaining the Podium, at a depth of nearly 10 ft. below the modern level of the arena, are seen projecting a series of massive travertine corbels, in pairs, with a channel in the brickwork between each pair of corbels, apparently to sustain strong masts or square poles for the awning over the cavea.

It was only at the depth of 18 ft., or double that reached by the French excavations in 1810-12, that the ancient pavement of *opus spicatum*, small bricks placed edgeways, was discovered. It is now visible at the eastern portion of the arena; along the central *ambulacrum* is a semi-carbonised platform of beams and cross-beams; probably not part of the ancient wooden arena or stage, but used as a tramway for the machinery underneath, for introducing upon the arena the cages of wild animals and portions of shifting scenery required for the *venationes*, or *hunting entertainments*. At the same extremity of the amphitheatre,

opposite the central corridor of the arena, is a *cryptoporticus* 6½ ft. wide, and going in the direction of the Lateran. About 250 ft. of this passage have been cleared out, as well as two narrow staircases leading down to it from the arena level. Its sides and vaults are composed of enormous blocks of travertine, some evidently taken from pre-existing buildings. In one of the vaulted chambers in the upper part of the Colosseum are some marble slabs found in the excavations, and highly interesting as contemporary illustrations of the contests carried on in the arena. The subjects represented are rudely but cleverly scratched on the marble. One appears to represent the railing which protected the Podium, with the arches and combatants underneath. Another gives the combat between a shield-bearer and a *Retiarius*, the latter armed with a sword and net. Several give a lively idea of the *bestiarii*, contending with bears and lions, these animals being usually represented with collars and ropes. Two figures of gladiators; that on the l. bearing the palm of victory, and that on the rt. the inscription, in Greek characters, *Meninika*, are extremely distinct. To the rt. and l. of the *cryptoporticus*, opening upon it by stairs, and sloping down to the arena, are two arched passages about 75 ft. long, in the pavement of each of which are, at regular distances, 6 square masses of travertine, with holes in the centre about 9 inches deep, containing bronze sockets.

These possibly served for revolving doors, like turnstiles, through which wild beasts were driven in herds until they reached the sloping plane from which they could spring through trapdoors on to the arena. Dion Cassius speaks of having seen, on one occasion during the reign of Commodus, a hundred lions leaping at once through the sand of the arena. Similar sockets may be seen in the substructions, and especially in front of the wild beast cells, as if for capstans used for the lifts.

Under the *cryptoporticus*, going in the direction of the Lateran, is the

main drain of the south-eastern part of the Colosseum at a depth of 25 ft., vaulted with travertine and lined with brick and cement. Its ancient iron grating was discovered at the mouth of the drain. It is 6 ft. high, and 1 ft. 8 in. wide. Its exit not having been opened, the springs and rain-water collecting in the substructions of the Colosseum rose several yards, and prevented a continuation of the excavations. The ancient arena became a green and fetid lake, in spite of steam-pumps being continually employed. This state of things lasted 3 years, until, in the beginning of 1879, when, the new main drain for the discharge of the waters of the Esquiline and valley of the Colosseum into the Tiber by the Circus Maximus being nearly completed, there was discovered at the S.E. angle of the arch of Constantine, an ancient drain of excellent brick-work at the depth of met. 7·52 below the level of the soil, and m. 1·62 under the bottom of the stagnant waters in the substructions of the Colosseum. This *cloaca* m. 2·48 high and m. 0·90 wide, was found to follow the curve of the amphitheatre for about a quarter of its circumference, at a distance of m. 19 from the external ambulatory, and terminate in the great gallery in the direction of the temple of Venus and Roma on the major axis of the amphitheatre, already discovered and described in the time of Napoleon I.

The level of the ancient drain being below that of the new drain, it was resolved to cleanse and make use of it in connection with the latter. The undertaking succeeded perfectly, 3162 cubic m. of water were discharged from the long inundated substructions, and the drainage of the Colosseum now passes through this portion of the ancient *cloaca*. In cleansing it, a well preserved marble head of Gordian Junior, and another, perhaps of Ariadne, were found, a large discus of vitreous paste, three copper jugs, thirty pagan lamps, some of which adorned with gladiatorial devices, several bone spoons, *styli*, *pins*, and needles, and an enormous

accumulation of bones and skulls of animals killed in the amphitheatre.

The ancient system of drainage for the substructions of the Colosseum, the pavement of which being highest in the centre, allowed the water to flow into a conduit following the elliptical perimeter of the arena, is thus partly re-established. This conduit discharged the water into two emissaries, one at the extremity of the major axis towards the Cælian, and the other (now restored to use) at the opposite extremity.

The cryptoporticus, or covered gallery, with mosaic floor and stuccoed vault, under the centre arcades of the southern side of the amphitheatre, was partly revealed in preceding excavations, and was supposed by some writers to have been the passage by which the wild beasts, kept in a *vivarium* on the Cælian, were introduced into the arena; it has been cleared out for a length of about 120 ft. more, and found to turn to the l. following the direction of the outer circuit of the building, and gradually ascending towards the E., instead of proceeding straight under the Cælian, as had been expected.

In April 1875 another cryptoporticus was opened under the principal entrance from the Cælian, communicating by a staircase with the lowest level under the arena. A similar passage had been previously discovered under the opposite principal entrance from the Esquiline. (See plan.)

A staircase under the arcade facing the Temple of Venus and Roma, gives access to the upper stories. Visitors will traverse the *ambulacra* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description.

The holes which are seen in the walls of the building were made during the middle ages in search for the iron clamps which bound the travertine blocks together, when the value of this metal was greater than at present. The *Flora* of the Colosseum was once famous. Professor Sebastiani, in the volume entitled the '*Flora Coliæsa*,' enumerates

rated 260 species of plants found among the ruins of the amphitheatre. Dr. Deakin, an English physician, who resided for several years at Rome, in his 'Flora of the Colosseum,' increased the number of species growing on its walls to 420. These materials for a *hortus siccus*, which would have supplied travellers fond of botany with a most valuable memorial of the Colosseum, were destroyed by Sig. Rosa in 1871, when the walls were scraped clean by his orders, to the great regret of naturalists and lovers of the picturesque, it being feared by him that the growth of plants would accelerate the gradual decomposition of the ancient structure.

The illumination of the Colosseum with white, green and red lights, a splendid sight, takes place generally once a year, on the *Natale di Roma* (21st April), or on the occasion of some royal persons visiting the Eternal City.

No permission from the authorities is required to visit the Colosseum by moonlight.

Professor Gori's '*Memorie Storiche del Colosseo*,' published in 1875, and accompanied by a good plan, is full of interesting historical details and critical notions on this subject.

Between the Colosseum and the Arch of Constantine is the ruin of the conical fountain called the *Meta Sudans*. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 75 feet in diameter. It was rebuilt by Domitian. It is represented on several medals of the amphitheatre. The fountain was of concrete and brick, once faced with marble, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work.

Opposite the *Meta Sudans*, at the S.E. corner of the substructions of the Temple of Venus and Roma, are the remains of a huge quadrangular pedestal upon which the *Colossus of Nero* is supposed to have stood, after its removal from the adjoining height

on the N.W. by Hadrian, to make room for his Temple of Venus and Roma; it is represented on medals of the Colosseum of Gordianus III. and Severus Alexander. On the other side of the *Meta Sudans*, spanning the *Via Triumphalis*, is the Arch of Constantine, which is described in § 11.

The visitor having thus been first conducted over the sites and objects of primary interest in the grand central group of ruins in Ancient Rome, will henceforth find the descriptions in this Handbook arranged in alphabetical order.

#### § 10. Aqueducts.

The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the first two, some vestiges of all still remain above ground.

1. *Agua Appia*, the oldest aqueduct of Rome, constructed by Appius Claudius Cæcus, B.C. 311, after the completion of his Appian Way. It had its source near Rustica, on the *Via Collatina*, about 5 m. from the city; in later times another aqueduct, the *A. Augusta*, was added to it, and their united streams entered Rome near the *Porta Maggiore* 27 feet below that of the *Anio Vetus*, from which they were carried along the *Cælian* and *Aventine* as far as the *Porta Trigemina*, near the modern *Arco Salario*. This aqueduct was entirely subterranean, except a portion 60 paces long near the *Porta Capena*. Its waters were distributed over the oldest quarters of the city, and in the *Transtiberine* region. Some portions of the water-course may be seen in the quarries, in the *Vigna Torlonia*, and on l. of road leading to *Sta. Saba*, as well on the eastern declivity of the *Aventine*, and below the ch. of *Santa Sabina*. The whole length of the *Appian* aqueduct was 11,190 paces; and its water, from its sources being in the volcanic district, must have been

good, similar to the modern *Acqua Vergine*.

2. *Anio Vetus*, constructed by *Manlius Curius Dentatus*, B.C. 272. It had its source near *Augusta*, in the valley of the *Anio*, 20 m. beyond *Tivoli*, and pursued a course of 43 m. to the walls of *Rome*: only 221 paces were above ground. Besides the beautiful fragment engraved by *Piranesi* (*Antiq.*, i. 10, fig. 1), the specus of the *Aqueduct* remained visible until 1867, at the base of the walls of *Rome*, near the *Porta Maggiore*, and exactly under the specus of the *Marcian*. The opening has been since walled up. In Jan. 1861, 2 pits, with inscribed cippi of tufa of the same watercourse, were discovered near the rly. station, and 5 more during the year 1874, between the station and *S. M. Maggiore*. A secondary branch, called the *Rivus Octavianus*, left the main stream about 2 miles outside the *Porta Esquilina*, and following the line of the *Aurelian wall*, reached the *Aventine*, not far from the *Piscina Publica*. This specus is still visible in 5 different places along the walls of *Rome*; 1, near the *Amphitheatre Castrense*; 2, under the *Lateran Palace*; 3, under the 2nd tower E. of the *Porta Metronia*; 4, between this gate and the *Latina*; 5, near the *Porta Latina*, where are also remains of a large reservoir.

3. *Aqua Marcia*, brought to *Rome* by *Q. Marcius Rex*, the prætor, B.C. 145. Its source was  $1\frac{1}{2}$  m. beyond *Roviano*, near the 37th m. on the *Via Sublacensis*, at the modern *Lughetto di Santa Lucia*. It was subterranean except for the last 6 m. The arches now standing are built of peperino. Near the *Porta Furba*, on the road to *Frascati*, this aqueduct is crossed by the *Claudian*, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the *Aurelian wall* outside the *Porta Maggiore* (see § 1. Walls, p. 58); and its fine channel, 6 ft. in height, built of massive blocks of *travertine*, within and under the *Aurelian wall*, and a short way on the

rt. of the *Porta S. Lorenzo*, with the *diverticulum* by which a part of its waters were thrown into the *Rivus Herculaneus*, which, after being distributed over the *Cælian Hill*, ended near the *Porta Capena*. *Pliny* says that the *Aqua Marcia* was distinguished by its purity and salubrity. It is mentioned repeatedly in the verses of *Propertius* and *Tibullus*.

In connection with this aqueduct may be mentioned its Reservoir, or *Nymphæum*, commonly called the

"*Trophies of Marius*."—This is a picturesque ruin, on the *Esquiline*, near the centre of the new *Piazza Vittorio Emanuele*, so called from the trophies formerly placed on its summit, but transferred in the 16th century to the balustrade of the *Capitol*. The name of *Marius* has been erroneously applied both to the trophies themselves and to this ruin. *Winckelmann* regards the style of the sculpture of these trophies as indicating the age of *Domitian*, and a quarry mark under the block of *Athenian marble* of which they are composed shows that it was sent to *Rome* by that emperor's freedman *Chresimus*; but more recent writers have referred the building on which they stood to an age as late as *Severus Alexander*. Excavations made in 1822 with detailed drawings and restorations by the architectural students of the *French Academy* fully confirmed the opinion of *Piranesi*, that this ruin was a reservoir for the distribution of water, and a fountain; and identical with the *Nymphæum Alexandri*, mentioned in the catalogues, and represented on coins of that emperor. In *Gamucci's 'Antichità della Città di Roma'* (1580) there is an engraving of the monument, with the trophies *in situ*, and a plan of the reservoir, which the author supposes to have served for the water of the *Marcian Aqueduct*. It seems, according to the measurements taken in 1877, that the *nymphæum* was supplied by the *acqua Julia*, conveyed from the *Porta S. Lorenzo* by an aqueduct, of which 6 arches are still standing in the *Piazza Guglielmo Pepe*, 3 more in

the *Via Ricasoli*, and the base of many of the piers in the Piazza Vittorio Emanuele. Fabretti considered that it must have served likewise as one of the reservoirs of the Claudian aqueduct, waters of which were brought to it from the Porta Maggiore. Nibby refers the building to the times of Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art found in the vicinity, the monument appears to have been richly decorated.

4. *Aqua Tepula*, constructed by Cneius Servilius Cæpio, and L. Cassius Longinus, B.C. 126. It had its source near the 10th m. on the *Via Latina*, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, commenced by Augustus, B.C. 34, and so called in honour of Julius Cæsar. Its source was 2 m. beyond that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, upon the Marcian arches. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from where it passed to the Porta S. Lorenzo, on which is the inscription of the time of Augustus. The best place to appreciate the magnificence of the ancient Roman aqueducts is at the Torre del Fiscale, a lofty tower on the left of the road to Albano, 4 miles beyond the Porta S. Giovanni, built on the arches of the Claudian, at one of the angles which occurred about every half-mile, to strengthen the line of the aqueduct. Here the high arcade of the Claudian and Anio Novus waters is carried over that of the Marcia, Tepula, and Julia. The Anio Vetus conduit runs underground at the foot of the tower, and the Felice aqueduct is built against it. Eight streams have been carried at different times over the isthmus of the Torre Fiscale, viz. the Anio Vetus, the

Marcia, Tepula and Julia, the Claudia and Anio Novus, the Crabra and Felice. Another great point of intersection was near the Porta Maggiore, the highest elevation on this side of Rome (190 ft. above the sea). This place was called *Ad Spem Veterem*, from an old temple of Hope, and was crossed by 8 streams.

6. *Aqua Virgo*, constructed by Agrippa, B.C. 18, chiefly to supply his *Therma*. It derives its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at the Torre Salona, between the 7th and 8th m. on the *Via Collatina*. Its course is subterranean, with the exception of about 1240 paces, of which 700 are on arches. It was restored by Nicholas V., under the name of the *Acqua Vergine*, and is still in use. Under the house forming the angle of *Via del Nazzareno* with the *Via del Tritone* is a good specimen of the ancient specus, with a well-preserved entablature of travertine: on both sides of it an inscription in fine letters commemorates the restoration of this part of the aqueduct by Claudius, in A.D. 52, after it had been damaged by Caligula, perhaps in the construction of his wooden amphitheatre. The peperino piers and arches are completely buried, but it is probable that an ancient street passed through the opening below the inscription. In 1881, in digging for the foundations of the Palace of the Fine Arts in *Via Nazionale*, a monumental marble slab was found, recording a general restoration of this Aqueduct, from its sources, by Constantine the Great.

7. *Aqua Alsietina*, constructed by Augustus, on the rt. bank of the Tiber, for the use of his *Naumachia*, which stood near the ch. of S. Francesco a Ripa. It was derived from the small lake *Alsietinus*, now called *Martignano*, west of the Crater of *Baccano*. The level of the stream (30 miles long) was the lowest in Rome, and the potable qualities of the water far inferior to the others.

8. *Aqua Claudia*, commenced by Caligula, A.D. 36, and finished by the emperor Claudius, A.D. 50. Its source was at the 38th m. on the Via Sublacensis, near the village of Agosta. It pursued a course of more than 46 m. in length. For about 36 m. it was subterranean, and for the remaining 10 m. it was carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the grandest ruin outside the walls of Rome.

9. *Anio Novus*, brought to Rome also by Claudius, on the same arches as the Claudian water, but in a brick conduit placed over the stone specus of the latter. Its source was near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, extending 62 m., of which 48 were underground; it entered the city at a higher level than all the others, on the l. bank of the Tiber. The specus may still be seen above that of the *Aqua Claudia* over the arches of the *Porta Maggiore*. The Claudian aqueduct was repaired by the emperors Vespasian, Titus, Severus and Caracalla. The brick arches of the latter, strengthening the Claudian stone arches, are visible in many points across the Campagna. Nero extended this aqueduct across the Cælian to the Palatine, by a suite of arches, still remarkable for their perfect brick-work, with a branch over the Arch of Dolabella to the Colosseum. His noble gateway, just inside the *Porta Maggiore*, still shows the places of two large marble inscription slabs, unfortunately carried away.

10. *Aqua Traiana*, constructed by Trajan in A.D. 109, and derived from various sources along the hills on the W. side of the Lake of Bracciano. Its length exceeded 32 m., and its remains are well preserved in several places at La Storta, at S. Maria di Galera, and especially along the enclosure wall of the *Villa Pamphili-Doria*. It was restored by Belisarius, after the Gothic siege in 537, also by some of the popes,

including Paul V., and now enters the Trastevere, under the name of *Acqua Paola*. It supplies the fountains in the piazza of St. Peter, the Fontana Paolina, and turns numerous flour-mills on the declivity of the Janiculum. This water is the least pure in Rome.

11. *Aqua Alexandrina*, constructed by Severus Alexander in A.D. 226 for the use of his thermæ in the Campus Martius. Its sources, in the farm called Pantano, under Monte Porzio, were the same which now supply the Felice aqueduct. The beautiful and well preserved arches in the valley *Dell'Acqua Bollicante*, near the tomb of S. Helena, and in the farms of *Casa Rossa, Casa Calda, Torre d'Angeli, &c.*, between the Via Labicana and Praenestina, belong to it. Its specus was discovered in the 16th centy. within the walls near the ch. of S. Nicola in Arcione, the name of the ch. being evidently derived from the arches carrying the water from the Quirinal to the Thermæ Alexandrinæ. This was the last constructed of the ancient Roman aqueducts, the number of which was 11, although Procopius brings it up to 14, by reckoning 3 which were only branches.

The following table shows the relative heights above the level of the sea of the bottom of the channels of the several ancient aqueducts, where they entered Rome, at the *Porta Maggiore*:—

	Eng. Feet.
<i>Aqua Appia</i> . . . . .	121
<i>Anio Vetus</i> . . . . .	149
<i>Aqua Marcia</i> . . . . .	173
<i>Aqua Tepula</i> . . . . .	182
<i>Aqua Julia</i> . . . . .	191
<i>Aqua Claudia</i> . . . . .	203
<i>Anio Novus</i> . . . . .	212

For practical details of the aqueducts which supply modern Rome, see Section V.

### § 11. ARCHES.

Arch of Augustus (see *Porta S. Lorenzo*).

Arch of Constantine, built over the Via Triumphalis, now Via di S.

Gregorio in the valley between the Caelian and Palatine, to commemorate the emperor's victory, in A.D. 312, over Maxentius, as stated on the inscription:—IMP CAES FL CONSTANTINO MAXIMO—P.P. AVGVSTO . S.P.Q.R.—QVOD INSTINCTV DIVINITATIS MENTIS\*—MAGNITVDINE CVM EXERCITV SVO—TAM DE TYRANNO QVAM DE OMNI EIVS—FACTIONE VNO TEMPORE IVSTIS—REMPVBLICAM VLTVS EST ARMIS—ARCVM TRIVMPHIS INSIGNEM DICAVIT. It is one of the most imposing monuments of Rome, although showing traces of the decline of art, and is composed of fragments taken from the arch of Trajan. It has 3 archways, with 4 fluted Corinthian columns on each front; 7 are of *giallo antico*; the 8th was removed by Clement VIII. to decorate a chapel in the Lateran, and has been replaced by a white marble one. On the attic are 4 bas-reliefs, and over each of the smaller arches circular medallions, all relating to the history of Trajan. The large reliefs on the flanks of the attic and the 8 statues of the Dacian captives on the architrave over each column, also belonged to the time of Trajan, and are easily distinguished from the inferior sculptures of Constantine 200 years later. The upper reliefs on the front facing the Colosseum represent—1. The triumphal entry of Trajan into Rome—the temple in the background is supposed to be that of Mars, which stood outside of the Porta Capena, on the Via Appia; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way, or of the Via Trajana; 3. Trajan distributing food to the people; 4. Trajan on a chair of state, while Parthamasiris, king of

\* There are doubts whether the words *quod instinctu divinitatis mentis* formed part of the original inscription. Venuti and Nibby, from the state of the marble, supposed they had been added after the Emperor had embraced Christianity, to replace *Divus Faustinus*, or *Nutu Junis Op. Aux.* This idea has, however, been combated by Comm. di Rossi, although it certainly appears, from the depression in the marble, that the inscription on the S. side has replaced another, as was done on the arch of Septimius Severus.

Armenia, is brought before him. Some of these reliefs are interesting as showing monuments existing at Rome at the period, such as the Rostra, the Basilica Julia, &c. On the southern side are—1. Trajan crowning Parthamaspatas, king of Parthia; 2. The discovery of the conspiracy of Decebalus, king of the Dacians; 3. The emperor haranguing his soldiers; 4. The sacrifice of the Suovetaurilia. On the flanks of the attic are the 2 reliefs supposed to have formed originally a single subject, the victory of Trajan over Decebalus, amongst the finest works of the whole. The circular medallions over the small arches represent the sports and sacrifices of the chase. The four on the side facing the Aventine represent the starting for the chase—the sacrifice to Sylvanus, the patron of sylvan sports—the emperor on horseback at a bear-hunt—the thank-offering to the goddess of hunting. The four on the side facing the Colosseum represent a boar-hunt, a sacrifice to Apollo, a group contemplating a dead lion, and the consultation of the oracle. The works of Constantine do not harmonize with these beautiful sculptures. The frieze which encircles the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of the first Christian emperor. The long horizontal tablet, below the sculptures from the Arch of Trajan, represents the *Forum Romanum* in the time of Constantine, and is interesting when compared with the bas-reliefs of the same subject at a preceding period, found in the Forum in 1873. On the flanks are 2 circular medallions representing the chariots of the sun and moon, typifying the emperor's dominion over the East and West. The figures of Fame over the arch; the bas-reliefs inside the larger opening, representing the conquest of Verona and the fall of Maxentius; the victories on the pedestals of the columns also belong to the age of Constantine, and show how much sculpture had degenerated even at that period. Over the reliefs on



the interior of the great arch are the words *VRNDATORI QVIETIS. LIBERATORI VRBIS*: the former, no doubt, alludes to the cessation of the Christian persecutions. The inscriptions *VOTIS X. VOTIS XX.* on the face towards the Colosseum over the smaller arches, and *SIC X. SIC XX.* in the same position on the opposite side, express wishes for the accomplishment of 20 years' reign by the emperor, as he had already completed 10 years. They show that the arch was raised after A.D. 315, which was the tenth year of Constantine's reign. In the last century the arch was partially buried. Pius VII. excavated down to the ancient pavement; and as it now stands, it is, with all the faults of its details, one of the most interesting and best preserved monuments in Rome, owing probably to its having been dedicated to the first Christian sovereign.

**Arch of Dolabella and Silanus**, on the Cælian, beyond the ch. of SS. Giovanni e Paolo. It is supposed to have formed one of the entrances to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It consists of a single arch of travertine, with an inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero included it in the line of his aqueduct to the Palatine.

The so-called "**Arch of Drusus**," on the Appian Way, close to the gate of S. Sebastiano. It consists of a single arch, built chiefly of travertine, with cornices of white marble, and two composite columns of African marble on each side. Above the entablature the remains of a pediment may be distinguished among the ivy and weeds which now clothe the ruin. There is no inscription. As we learn from Suetonius that an arch was erected on the Via Appia by the Senate to *Drusus, the father of Claudius*, this monument has, until lately, been considered by antiquaries to be the one

mentioned by the biographer. But the style of its construction belongs to a period two centuries later than the Augustan era; and the arch was evidently built by Caracalla to carry over the highway the aqueduct supplying water to his *thermæ*.

#### Arch of Fabius (see Roman Forum).

**Arch of Gallienus**, called the Arco di San Vito, from the adjoining ch. dedicated to that saint. It is supposed to stand upon the site of the Porta Esquilina of the Servian Wall, and was dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, a prefect of Rome about A.D. 260. It is now a simple arch of travertine, with 4 Corinthian pilasters and 2 buttresses, but there were originally three arches, of which the two side ones, and the central pediment were taken away in the 16th century. The original form is given by Bellori, *Vet. Arc. xxii*. The inscription on the frieze is more than usually characterized by the flattery which was applied to this prodigiate emperor.

**Arch of Gordianus**. — Erected to Gordian III. on the street connecting the Porta Viminalis of the Servian Agger, with the gate now called *Porta Chiusa* of the Aurelian walls. It was pulled down in the 16th centy. by Bramante, who used its marbles to decorate the Cancellaria Palace. Some colossal fragments of the cornice and entablature were discovered in 1873, in the *Via Gaeta* between the Baths of Diocletian and the Prætorian camp.

**Janus in the Forum Boarium**, one of the numerous arches of the same kind which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of huge blocks of white marble, which, from

the existence of bas-reliefs on their inverted surfaces, evidently belonged to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by short pilasters. Each front is 54 feet in length. All the proportions and details are in a degenerate style of art. It is generally attributed to the age of Septimius Severus. On the summit are some remains of massive brick-work, the ruins of a fortress erected upon the arch by the Frangipani in the middle ages. This Janus marks one of the entrances to the Forum Boarium, or cattle-market.

Arch of Septimius Severus (see Roman Forum).

Adjoining the Janus described above is the smaller

Gate of Septimius Severus, also called *Arco degli Argentieri*, at the W. corner of the portico of the ch. of S. Giorgio in Velabro. The inscription on it shows that it was erected by the silversmiths and cattle-merchants of the Forum Boarium to Septimius Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name of the latter was removed also here after his murder by Caracalla. As in the other arch of this emperor in the Forum, the line occupied by the name of Geta and his titles was replaced by the words *FORTISSIMO FELICISSIMOQUE PRINCIPI*. This gateway consists of a mere square aperture, formed by a straight lintel or entablature supported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; the other reliefs represent sacrifices offered by the emperor and his sons, the figure representing Geta having been effaced; a ploughman with a yoke of oxen; and between the pilasters, the figures of Hercules and Bacchus. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of importance, as con-

[Rome.]

firming the site of the Forum Boarium, since it states that the persons who erected it lived on the spot (*ARGENTARIUM ET NEGOTIANTES BOARII HUIUS LOCI QUI INVEHENT DEVOTI NUMINI EORVM*). The gate probably stood across a street leading from the Forum Boarium to the Vicus Jugarius and the foot of the Capitoline hill. (See Lanciani: *Bull. dell' Inst.*, 1871, p. 233.)

A few paces up a lane, opposite this gateway, will bring the visitor to an opening, from which he may conveniently examine the

*Cloaca Maxima*.—This main drain of Ancient Rome forms a lasting memorial of early Roman architecture. It was built by Tarquinius Priscus, 150 years after the foundation of the city, for the purpose of draining the marshy ground between the Palatine and the Capitoline hills. Livy records the fact in the following passage:—"Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex planis locis haud facile evehant aquas, cloacis e fastigio in Tiberim ductis siccant."—*Lib. i.*, c. 38. Pliny says that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Romans in his time; he speaks of it with admiration, and expresses surprise that it had endured for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 25 centuries have now passed since its foundation, and this noble structure of the Roman kings still serves its original purpose, and will probably do so for an equal lapse of centuries. The archway where it opens on the Tiber is composed of 3 concentric courses of large blocks of that variety of peperino called *lapis gabinus* (from Gabii, near which it was quarried), put together without cement. The borings executed by Linotte give this archway a height of at least 12 ft.

where it enters the Tiber; but the surface of the river rarely sinks more than 4 feet below the keystone. The interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 feet in length, and nearly 3 feet in thickness. The length of the cloaca, from opposite the ch. of St. Giorgio in Velabro to the Tiber, is 800 feet; it forms two bends, passes beneath the façade of the ch. of St. Maria in Cosmedin, and nearly under (a little to the N. of) the round Temple formerly called that of Vesta. The engineer who executed the work had provided for the cleansing of the channel, 1st, by a considerable fall; 2ndly, by the oblique angle of 60° at which it enters the Tiber; and 3rdly, by the gradual contraction of the diameter from 13 to 10½ feet. In consequence of the rise in the level of the bed of the Tiber, this channel has been choked up to at least 2-5ths of its original height. From the point opposite the ch. of S. Giorgio in Velabro the channel is entire throughout its course to the river, into which it opens at a short distance below the Ponte Rotto. The course of the Cloaca Maxima through the Forum was discovered in 1872 under the floor of the Basilica Julia, at which point the channel seems to have been arched over at a period long posterior to its first construction. Close to its extremity, in the Velabrum, there springs a copious stream of beautifully clear water, called the *Acqua Argentina*, still held in repute as a remedy in certain maladies. Higher up is another, issuing from beneath an arch of brickwork: it is used as a washing-place by the poor inhabitants of the quarter. Lower down the river, and between it and the site of the Pons Sublicius, are openings of two other cloacas, but less remarkable for their size and masonry. In connection with this great work may be mentioned the

trace the foundations of an ancient quay on the l. bank of the Tiber, built of large blocks of peperino. There is also a fine portion of it where the Marrana empties itself into the Tiber. Its construction would seem to refer it to the period of the kings, and it may possibly be identified with the *κάλυψις*, mentioned by Plutarch in his description of the house of Romulus. On the opposite bank are the remains of a similar wall, but covered with brushwood, with 3 remarkable out-jutting corbels, in the form of lions' heads, in a very ancient style, pierced with holes for moorings.

#### Arch of Titus (see *Sacra Via*).

Arch of Valentinian and Valens.—This arch stood on the left bank of the Tiber at the entry of the *Pons Janiculensis* (see *Ponte Sisto*).

#### § 12. BASILICAE.

Basilica *Æmilia* (see *Roman Forum*).

Basilica of Constantine (see *Sacra Via*).

Basilica *Julia* (see *Roman Forum*).

Basilica *Ulpia* (see *Trajan's Forum*).

#### § 13. BATHS—(THERMÆ).

Baths of *Agrippa*, erected B.C. 24, in the *Campus Martius*, behind the Pantheon, and bequeathed by *Agrippa* to the Roman people. They are supposed to have extended as far as the *Via delle Stimate*, and to have been bounded on the sides by the *Via di Torre Argentina* and the *Via del Gesù*, occupying a space of about 900 feet from N. to S., and 950 from E. to W. They contained the famous bronze statue by *Lysippus*, representing a youth using a *Strigil*, called the *Apoxyomenos* (now in the Vatican), which *Tiberius* removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. Considerable remains of these baths have been found behind the Pantheon, and the dema-

Quay called the *Fulcrum Littus*.—Between the *Ponte Rotto* and the mouth of the *Cloaca Maxima* we can

lition in 1882 of the houses in the Via della Palombella, which concealed the S. curve of the vast rotunda, has shown that there was originally no connection between Agrippa's *Therma*, and the circular temple which he dedicated to Jupiter and other divinities, and which has been supposed by some antiquaries to have originally served as the hall of entrance to the baths. The recently discovered apse, visible from the Via della Palombella, containing the pedestal of a statue, and the lateral walls in contact with the Pantheon on the S. and E. are work of the date of Hadrian, with restorations by Septimius Severus, and are united to a noble hall adorned with Phrygian marble columns and an entablature and frieze, with sculptured dolphins and tridents. A large portion of these baths may be seen in the Via dell' Arco della Ciambella; it is a portion of a circular hall, probably the *Laconicum* or *Calidarium*. Attached to the *Therma* were extensive gardens and an artificial lake, the *Stagnum Agrippæ*, which occupied the site extending to near the ch. of S. Andrea della Valle.

Important ruins of these beautiful *Therma* are also to be seen in the courtyard of the Palazzo dell' *accademia ecclesiastica*, in the Piazza della *Minerva*, and behind the Teatro *Rossini*.

**Baths of Caracalla**, or *Therma Antonina*, situated in the level space between the Via Appia and the N.E. declivity of the *Aventine*. They are the most perfect *Therma* in Rome, and occupy an area of 140,000 square yards. They were commenced by Septimius Severus in A.D. 206, chiefly built by Caracalla, enlarged by Elagabalus, and completed by his successor Severus Alexander. According to Olympiodorus, they could accommodate 1600 bathers at a time. The accompanying ground-plan will enable the visitor to understand the details of these extensive ruins better than a mere description. The baths properly speaking occupied an oblong rectangular space 720 ft. long by 375 ft.

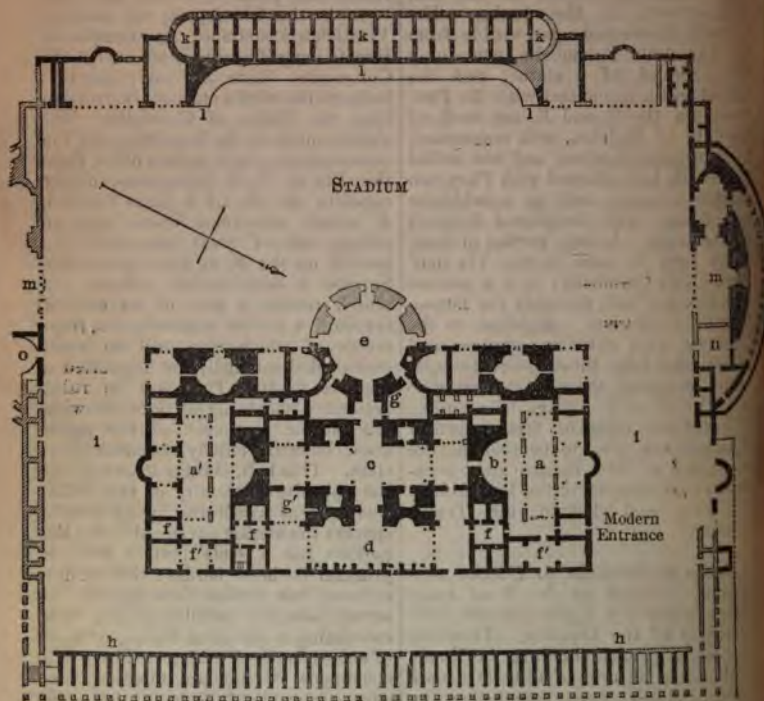
wide, in the centre of a large square enclosure, surrounded by porticoes, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct (the Claudian) emptied itself; in front of this enclosure ran the Via Nova, one of the most magnificent in Rome during the time of the Antonines; the principal entrance to the Baths was from it, or on the side towards the Via Appia, the modern Via di San Sebastiano. As examples of Roman magnificence, if we except the Colosseum, there are no ruins that leave on the mind a stronger impression than the Baths of Caracalla. The visitor enters by the lane called the Via Antoniniana, which strikes off rt. from the Via di P. S. Sebastiano, nearly opposite the ch. of S. Sisto Vecchio. A square ante-room opens into an oblong hall of great magnitude (*a*), having on the N. an apse, and on the S. side a semicircular tribune (*b*), which retains a part of its ancient stucco. A portico with columns, fragments of which may still be seen, surrounded this hall, and supported a massive vault. This lies in ruins below the remaining portions, showing the mosaic pavement of the upper floor, consisting chiefly of marine monsters. This hall, similar to one (*a'*) at the opposite extremity of the baths, was used as a palestra for gymnastic sports: the mosaic pavement under the portico has a scale pattern with a graceful floriated border: that of the tribune was divided into squares inserted between parallelograms, each containing a full-sized figure, or bust of some renowned athlete. These fine specimens of Roman mosaics, discovered by Count Velo in 1824, are now preserved in the Lateran Museum. From the tribune we enter the large central hall, the *tepidarium* of the *Therma* (*c*), having on the W. side the *frigidarium* (*d*), and on the E. the *calidarium* (*e*).

The *frigidarium* was arranged for cold swimming-baths, its floor being sunk some 3 ft. below the level of the adjacent halls. The existing pavement was put down in 1870. On the side towards the Via Appia it is en-

closed by a high wall, strengthened by pilasters, and ornamented with niches for statues and groups. This hall originally had at each end of the swimming-basin a dressing-room, separated from the basin by a colonnade; it has been identified by some

authorities with the *Cella Solæaris* described by Spartian. The passage in which he speaks of the *Cella* as a masterpiece of architecture, states that the roof was flat, supported by bars of brass, interwoven like the straps of a Roman sandal. The *Cella Solæaris*

PLAN OF THE BATHS OF CARACALLA.



- |                                       |   |                                      |
|---------------------------------------|---|--------------------------------------|
| a, a'. Palestra halls.                | f. Dressing-rooms.                          | k. Reservoir.                        |
| b. Semicircular Tribune.              | f'. Entrance Halls.                         | l. Seats.                            |
| c. Tepidarium.                        | g, g'. Staircases within the Piers.         | m. Sphæristerium or Temple of Venus. |
| d. Frigidarium or Cold Swimming Bath. | h, h'. Rows of small bath-rooms.            | n. Temple of Venus.                  |
| e. Calidarium.                        | i. Exercising-ground, and Foot-race Course. | o. Temple of Jove.                   |

must have been one of the most magnificent halls in the *Thermæ*: it was surrounded by a gallery supported by columns of grey granite, as we now see in the *ch. of Sta. Maria degli Angeli*, in the *Baths* of Diocletian,

the last of which was removed in the 16th centy. by Cosimo de' Medici, to support the statue of Justice in the *Piazza di Sta. Trinità* at Florence.

The tepidarium (c) is a noble hall of immense proportions, resembling that

in the Baths of Diocletian. Had not the columns supporting the vault been removed, or broken into pieces for lime, the tepidarium would be almost as perfect as the ch. of S. M. degli Angeli. On each of the long sides are three recesses: the two central ones open on to the frigidarium and the calidarium; the four others were used as baths, and were divided from the tepidarium by two pillars of red porphyry, fragments of which, as well as some of the richly sculptured capitals, lie scattered around.

The third of this series of main apartments, the *Calidarium*, is a vast circular hall, a kind of gigantic vapour-bath, projecting half-way into the gardens in front of the piscina. Twelve granite columns, the bases of some of which still remain, supported an inner gallery. Of the 8 pilasters formerly supporting the cupola, only 2 are now in a good state of preservation, but they are still sufficient to show that the point where the dome began was higher than in the Pantheon.

In Nov. 1878 the basements of two of the other pilasters were excavated. One of these (*g*) is pierced for a flight of 22 steps, descending to the subterranean corridors. At the foot of one of these stairs was found one of Theodorici's noted brick-stamps—

+ REGDN THEODE  
+ RICO BONO ROME,

the first indication of restorations having been made in the baths of Caracalla by that provident King.

The palaestra (*d*), corresponding in size and position to the one by which we entered the baths, was completely excavated in 1872. The mosaic pavements are well preserved, and we may easily recognise the position of the columns of the porticoes. The colossal torso of Hercules, placed on the fragment of a column of Giallo antico, was discovered in 1871 under the Palazzo di Monte Citorio, and the block of Giallo comes from the marble-wharf in the Emporium. The two beautiful torsos, placed on each side of it, were dug up in the frigidarium and the tepidarium of the baths: the cippi, with inscrip-

tions, on which they stand, belong to the Necropolis of the Appian Way. A remnant of the marble frieze, still seen on the N. wall, gives an idea of the rich decoration of this hall. On the wall at the W. side are remains of mouldings in giallo antico marble.

The destination of the four great halls on each side of the projecting rotunda (*e*), on the W. face of the central building, has not yet been defined, but from their overlooking the stadium it is supposed that spectators witnessed the games below from their lofty galleries.

Several other halls with mosaic pavements (*fff*) have lately been cleared out. In one at the N.W. angle of the palaestra (*a'*) was discovered in 1878 a semicircular basin 24 ft. in diameter, to which descend two steps encrusted with marble, for bathers; but not a single work of art has been found among the ruins. This fact may be explained by the records we possess of the discoveries made by Paul III. in the 16th century, and by Count Velo of Vicenza in 1824. Many fine works of ancient sculpture, which now enrich the Italian museums, came to light in this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the 16th century, and now in the museum at Naples; the Atreus and Thyestes, the two gladiators, the Venus Callipyge, also at Naples, the Sarcophagi of green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and other treasures, most of which have been lost to Rome with the other property of the Farnese family. The baths are described by contemporary historians as the most magnificent edifice of Rome. They are supposed to have been quite entire in the 6th centy., until the destruction of the aqueducts by Vitiges, during the siege in 537, rendered these and the other Thermæ completely useless. From that time they fell rapidly into ruin. It is related that, when the granite columns of the Great Hall were re-

moved, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the 'Prometheus Unbound' he says, "This poem was chiefly written upon the mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama." This poetical description is not so true to nature, since the introduction of the system of scraping all the ruins, to divest them of vegetation.

A convenient staircase (g), built within one of the piers between the swimming bath and the tepidarium, leads to the upper story of the building. The view from the top of those gigantic arcades is one of the most celebrated in Rome, affording not only an insight into the organic structure of these prodigious masses of masonry, but commanding the Palatine, Aventine, and Capitol, and extending over the Campagna to the graceful outlines of the Alban hills. A point of view of equal, if not surpassing beauty, may be found on the terrace and tower of Sta. Balbina, at the N.W. corner of the quadrangle.

On the N.E. side of the *Thermæ* (h h), was the principal entrance from the Appian Way, on each side of it was a row of small vaulted two-storied rooms, 40 in all, with a covered porticus in front of each row extending from the central entrance to the corner of the quadrangle. These chambers are supposed to have been used as shops, and perhaps dwellings for slaves employed in the baths. In the *Vigna Guidi*, adjoining the S.E. angle of the *peribolus*, are the ruins of a private house, partially destroyed and buried by Caracalla to make room for his

*Thermæ*. The apartments are disposed on three sides of a square peristylum: the walls are painted in fresco, and the pavements are decorated with white and black mosaics of considerable beauty, representing hippocampi with rams' heads, tritons, nymphs, &c. The best preserved room at the S.E. corner of the peristylum, is the *Lararium*, or private chapel for domestic gods. These interesting ruins have been identified by Sig. Pellegrini with the *horti* of Asinius Pollio, mentioned by Frontinus.

The central quadrangle of the Baths of Caracalla stands on a system of subterranean arches and vaults. "We are filled with astonishment," says Braun, "on entering the labyrinth of gloomy vaulted chambers, extending beneath the whole space of the *Thermæ*. The object of so expensive an undertaking was, in the first place, to obtain a level space of great extent: secondly, to drain the building, through which so many million gallons of water had to be daily conveyed; and finally, to afford means of communication for the attendants, so that the numerous slaves in service could appear from underground, without interfering in any way with the freedom of the persons in the upper halls."

All the W. side of the central edifice looking towards the Aventine is now accessible and excavated to the ancient level. In opening a path along this side in April, 1879, several *spiracoli* were discovered, serving to give light to the vast subterranean corridors, which are about 800 metres in length. Staircases lead down to them through the great pilasters of the *calidarium*, and from a small room between the *calidarium* and the *tepidarium*.

Between the main building and the Aventine is a large level space (i) for gymnastic and athletic sports; and higher up, on the slope of the hill, the reservoir for water, or *piscina* (k), in connection with the aqueduct crossing the Appian Way, over the so-called Arch of Drusus. At the foot of the front wall of the *piscina*, facing the larger area reserved for gymnastic sports, were rows of seats (l), of which

only the slope remains. On the N. and S. of the area are huge remains (*m*) of semi-elliptical form, which have been conjectured to have served as tennis courts. The adjoining square enclosures (*n, o*) are thought to have been temples of Venus and Jupiter, but the present state of the ruins excludes all certainty. The best work to consult with regard to these Thermae is Blouet's *Les Thermes de Caracalla*.

The excavations going on in the S.E. and N.E. chambers (*f, f*) show that the mosaic pavements have nearly all sunk in the centre, the substruction arches having given way. In one of these rooms is a small museum of sculptured and architectural fragments.

**Baths of Constantine**, on the summit of the Quirinal, extending over the ground now covered by the Consulta, the Palazzo Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Rospigliosi Palace, were restored by Petronius Perpenna, a prefect of the city, in the 4th cent., after they had been long neglected. Considerable remains of them existed until the 16th cent., when they were removed by Paul V. to build the Rospigliosi Palace. The most interesting parts now remaining are some bas-reliefs, busts, inscriptions, and statues, collected together in the Casino of the Rospigliosi Palace. In the time of Clement XII. the remains of a porticus, painted with historical subjects, and an ornamented ceiling, were discovered. The colossal horses before the Quirinal palace, and the statues of the Nile and the Tiber at the foot of the stairs leading to the Palace of the Senator at the Capitol, were discovered among their ruins. In 1877-78 a lofty stratum of these ruins, with constructions of an earlier date underneath, was cut through, to level the soil for the V. Nazionale, near its junction with the V. del Quirinale.

*Baths of Diocletian, situated at the junction of the Quirinal and Viminal*

Hills. These magnificent Thermae were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius states, on the authority of the martyrologists, that 40,000 Christians were employed upon the works, and it is added that some bricks have been found bearing the mark of the cross. It is very probable that this tradition led to the consecration of the ruins, and that we are indebted to it for the preservation of the finest hall which has been left to us from ancient times. The Thermae were of immense size, covering a space of 150,000 square yds.; and capable of furnishing 3200 baths, being double the number which those of Caracalla, then the largest in Rome, could supply; the ruins, with the buildings surrounding them, cover an area nearly a mile in circuit, including all the space at present occupied by the Piazza di Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and prisons. The buildings occupied a rectangular space, having in front a semicircular projection, with two circular halls at the angles, which opened into the area, the use of which it is difficult to determine. Both of these latter still exist: one forms the modern ch. of San Bernardo; the other, situated at the corner of the Via Viminale, is much dilapidated and has been converted into the vestibule of the prisons. Between them is the Theatrum, in some parts of which may still be traced the seats for spectators of the exercises of the *palaestra*, held in the level arena, now the Piazza di Termini. Between the Theatrum and the two circular halls, just described, is the supposed site of the Libraries, to which the literary collections of the Ulpian Basilica had been removed. The main portion of the Thermae, properly speaking, formed an oblong square in the centre of the area. The principal entrances were on the N. and S., opening from the streets leading to the Porta Viminalis and Porta Collina. The great central hall was converted by Michel Angelo into the noble ch. of



*Sta. Maria degli Angeli.* (See Index for description.) Between the cloister and the church are some other ruins, of gigantic size, built of red brickwork, with rows of corbels in stone. Some of the halls still retain part of their vaulted ceilings of immense span; but being included within the buildings of the neighbouring barracks, and partly occupied by hay magazines, it is almost impossible to obtain a complete survey of the ruins.

**Baths of Nero and Severus Alexander.**

—There is some contradiction between the Regionaries and other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Severus were near those of Nero. Probably the baths of Severus were an addition to those of Nero. They stood between the church of S. Eustachio, the Piazza Navona, the Piazza Madama, and the Pantheon. The ch. of S. Luigi de' Francesi, and the Palazzo Madama, now the Senate House, are built on a part of them. The Baths of Nero, according to Eusebius, were erected A.D. 65; those of Severus Alexander, on the same authority, about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The church of *S. Salvatore in Thermis*, near the latter, also identifies the site. The only remnant now visible is the hemicycle, which exists in the stable of an inn in the Piazza Randanini. The 2 columns added to the portico of the Pantheon by Alexander VII. are supposed to have been taken from these baths.

**Baths of Titus**, on the Esquiline, overlooking the northern side of the Colosseum. The entrance is at the N.W. angle of the Via della Polveriera. To see the ruins of the Neronian palace underneath, the visitor must take the Via Labicana, at the E. extremity of the *Colosseum*. The first gate on the *L. leads to the ruins*, where 1 fr. is charged for admission. Considerable

portions of the existing buildings, and especially those now the most interesting from their arabesque paintings, are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mæcenas spread over the part of the Esquiline which faces the Colosseum, and that the site was subsequently occupied by a part of the Palace of Nero. In the construction of this new edifice Nero included the villa of Mæcenas; and hence it is possible that even some of the lower parts of the chambers now visible belonged to the dwellings of that celebrated personage. When Titus (A.D. 80) constructed his *Thermæ* upon this site, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form a substruction for his baths, which consequently lie directly over the more ancient constructions. Domitian, Trajan, and other emperors, enlarged or altered the design towards the N.E. The Baths of Titus, which were constructed, as we know from contemporary historians, in great haste, occupied a space beyond the Via Polveriera to the N.W. of the Colosseum, and covered an area of about 1150 ft. by 850. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 600 by 500 ft. The crypt under the ch. of San Martino formed part of these baths. One of the hemicycles was converted by the French into a powder magazine (*Polveriera*), which gives a name to the adjoining street. The other forms, with the adjacent vaults, a kind of terrace, from which the best view of the ruins is obtained. On the side nearest the Colosseum are the ruins of a semi-circular theatre, with some remains of seats. The chambers of the Palace of Nero lie under the baths in an oblique direction, and are divided by walls and vaults, one set opening to the S. and the other to the N. Among the more ancient remains may be traced a large oblong square, originally forming an open court; it was surrounded

on 3 sides by columns, the places of some of which can still be made out. The ruins of the fountain which occupied the centre are also visible. Further on are a bath-room and another hall, with a niche and pedestal for a statue, where it is said the Meleager of the Vatican stood. Opening upon this, and extending along one of the longest sides, are the principal apartments. The largest is opposite the fountain; one of those at the side is pointed out as the place where the Laocoon was discovered in the pontificate of Leo X., although it is proved on the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. The walls still retain their ancient stucco, and are beautifully painted. On the northern side of these chambers runs a long corridor, a kind of cryptoporticus, discovered in 1813. It is celebrated for its beautifully painted ceiling, the colours of which are still vivid, though the walls are damp, the whole corridor a few years back having been partly filled with earth. The vault is pierced with several square openings, through which Raphael is said to have gained access, and admitted the light necessary for copying the paintings. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities in this corridor is a painting, now almost effaced, representing 2 snakes with a basin between them; the inscription explains the meaning of this mystic emblem. A room bears the name of Rhea Sylvia, from the painting on the vault representing the Birth of Romulus. In excavating, a small chapel, dedicated to S. Felicitas, was discovered near the modern entrance to the Camere Esquiline, the name by which those now subterranean halls are designated. It is supposed to have been used for Christian worship as early as the 6th centy.; on the wall was found a Christian

calendar, which has been engraved by De Romanis. Many of the other apartments retain traces of very rich decorations, but the ruins are so confused that no very intelligible plan has been yet made out of them. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. Vasari mentions this fact in his Life of Giovanni da Udine, and states that Giovanni and Raphael were so much pleased with the paintings, that they studied and copied them for the Loggie of the Vatican. The idle story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is contradicted by the fact that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the 17th century, but they were filled up afterwards to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it, when Romanis' work, entitled 'Le Camere Esquiline,' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

To the E. and at a short distance from the baths is the ruin called the *Sette Sale*, a massive building of 2 stories, one of which is still buried; it was a reservoir connected with the Thermæ. The interior is divided into 9 parallel compartments by 8 walls. These compartments communicate by 4 arched apertures, placed so that the spectator, standing in the first chamber, can look obliquely through all of them at once. The length of the central compartment is 40 feet, the height 9 feet, and the breadth 13 feet. The walls still retain the incrustation formed by the water. Near the *Sette Sale* is a high brick ruin, with 2 rows of niches for

statues, forming a pendent to the corresponding hall of La Polveriera. The confused masses of brickwork, extending towards S. Martino ai Monti, and S. Pietro in Vincoli, require reference to a good plan of the Baths.

**Baths of S. Elena.**—In the vineyard between the Via S. Croce in Gerusalemme, the piazza in front of that basilica, and the Via Labicana, are some ruins of baths, with an oblong reservoir for water, in a tolerable state of preservation, which have been attributed to the Thermæ, built by the Empress Helena, from the discovery of an inscription, of which only these letters remain—D . N . HELENA . VEN . . . . AVO . MAT . AVIA . BEATIS . . . . THERMA . . . . SI . . . . ESTRY . . . The inscription is now preserved in the Hall of the Greek Cross, in the Vatican; but Piranesi describes it as inserted in the front wall of the above-mentioned *piscina*, or reservoir.

**Baths of Novatus, or Pudens.**—Beneath the ch. of S. Pudentiana, and between it and the Vicolo della Capraecchia, are the remains of the Thermæ of Novatus, mentioned in the Acts of St. Praxedes, and in the Liber Pontificalis, as the place where Pius I. consecrated a ch. to that noble martyr. The remains consist of several square chambers in brickwork, with mosaic pavements, and a large staircase leading to the upper floor from the Vicus Patricius. The staircase, as well as some of the rooms, have been destroyed in laying the foundations of new houses. (See ch. of S. Pudentiana for a plan.)

**Baths of Næratius Cerialis.**—These *Balneæ* were mentioned by several inscriptions in the Villa Massimo or Negroni, and in the Palazzo Rospigliosi; but nothing was known of the place where they stood. In April 1873 their remains were discovered at the junction of the Via Farini and the Via Cavour, near the tribune of S. M. Maggiore. Some pedestals, with honorary inscrip-

tions, and many beautiful statues and fragments of statues were dug up among the ruins. One of the inscriptions, giving the following record, NÆRATIVS . CERREALIS . V . C . CONS . ORD . CONDITOR . BALNEARVM . CENSUIT, has been affixed at the N.E. corner of the house between S. Maria Maggiore and Via Farini to commemorate the site of these Thermæ.

#### § 14. CIRCUSES.

**Circus Maximus**, in the Murcian valley, between the Palatine and the Aventine, celebrated as the scene of the Sabine rape. This famous circus was founded by Tarquinius Priscus, restored with considerable additions during the republic, and rebuilt with unusual splendour by Julius Cæsar. Augustus embellished it, and erected on the Spina the obelisk now in the Piazza del Popolo. The circus was destroyed in the fire of Nero, and restored by Vespasian and Trajan. Constantine enlarged and decorated it, and his son Constantius erected a 2nd obelisk on the Spina, that which is now in front of the Lateran ch. and palace. Theodoric made the last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin. Dionysius describes the circus as he saw it after its reconstruction by Julius Cæsar; he gives the length as 2187 feet, and the breadth as 960. The circuit of the seats was 5000 feet. The porticoes alone, exclusive of the attics, could accommodate 150,000 persons; and the whole number of seats was probably not less than 250,000. The end nearest the Tiber was occupied by the *carceres*, from which the chariots started for the race. The other extremity, towards the S.E., was curved. It was surrounded by porticoes and seats for the spectators. At this extremity are the only remains now visible. They consist of masses of brickwork, which still show the direction of the curve. Mr. Parker's excavations in 1870 revealed a staircase to the gallery in the

S.E. curve, considered to be of Trajan's period. A fragment of the Capitoline plan of Rome shows this circus with the Septizonium behind. The first meta is supposed to have stood nearly opposite the Jewish burial-ground, and the foundations of the Carceres are near the gas-works, which form an incongruous element in the view of this classic spot. The *Aqua Crabra*, a little stream now called *Marrana*, which crosses the Murcian valley, probably supplied water to the Euripus, or channel separating the arena from the seats destined for the public.

**Circus of Romulus or Maxentius**, situated beyond the Basilica of San Sebastiano, on the l. of the Via Appia, before reaching the tomb of Cæcilia Metella.—The name of Circus of Caracalla, formerly given to these ruins, was shown to be erroneous by the discovery of 3 inscriptions in 1825, recording that it was erected in honour of Romulus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient for studying the general arrangement of this class of monuments. It forms an oblong of 1580 feet in length and 260 in breadth. The outer wall is nearly entire, and is constructed of tufa and concrete; for the sake of lightness large earthen vases are embedded in the concrete vaults. At the W. end of the circus are the *Carceres* for the chariots, 6 on each side of the principal entrance, flanked by 2 towers, supposed to have been the seats of the umpires. At the other end, which is semicircular, is a wide gateway with a flight of steps leading from it. Two other entrances may be traced near the Carceres, and a fourth in the S.W. angle. On the N.E. side is a balcony, or *pulvinar*, supposed to have been the station of the emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not exactly in the axis of the

arena, but runs obliquely, being at its commencement about 36 feet nearer the eastern than the western side. It is 892 feet long, 20 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Meta* stood, may be recognised. In 1825 the greater part of this circus was excavated at the expense of Prince Torlonia, to whom the estate upon which it is situated belonged, and under the direction of the late Prof. Nibby. During these works, the Spina, the Carceres, the great Entrance, &c., were laid open, together with many fragments of statues and bas-reliefs. The most valuable of these were the 3 inscriptions already mentioned; all of them bearing the name of Maxentius. The following, as restored, has been placed at the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius:—*DIVO ROMVLO . N. M. V. COS . ORD. II. FILIO . D. N. MAXENTII . INVICT. VIRI . ET . PERP. AVG. NIPOTI . T. DIVI . MAXIMIANI . SENATORIS . AC . BIS . AVGVSTI*. The circular building adjoining is described as the "Tomb of Romulus."

**"Circus Agonalis"** (Circus Angonale, formerly Piazza Navona).—The site is that of the Stadium built by Domitian, and restored by Sev. Alexander under the name of the Stadium Alexandrinum. The Piazza still preserves the outline of the Stadium, and even the elliptical end. It is about 750 feet in length, and occupies the area of a Roman Rubbio, about  $4\frac{1}{2}$  Eng. acres. According to the catalogues it could accommodate 33,000 persons. Some ruins of the arches of the Circus may be seen under the ch. of S. Agnese, and some remains of the *Carceres* were discovered in 1868, near the Palazzo Braschi, in building a subterranean gallery for the *Aqua Vergine*, as well as portions of the curve and seats at the N.E. extremity of the piazza.

**Stadium of Domitian** (see *Palatine*).

The **Flaminian Circus** has entirely disappeared, though considerable remains existed in the 16th century when the foundations of the Palazzo Mattei were laid. A part of the circus was long used as a rope-walk, and the church of S. Caterina dei Funari, whose name is a memorial of the fact, is supposed to stand nearly on the centre of it. Some sculptured decorations of its Carceres are preserved in the court of the Pal. Mattei. The Flaminian Circus in its longest diameter extended from the Pal. Mattei and the Piazza Paganica to the Pal. Massimo in the Piazza di Ara Cœli.

The **Circus of Nero**, partly occupied by the Piazza with the Basilica of St. Peter's and the Palace of the Vatican, was destroyed by Constantine when he erected the church, in the 4th centy. It is said by the Church tradition to have been the scene of many Christian martyrdoms. The obelisk now in the Piazza of St. Peter stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to have been that of *Hadrian*, were discovered in the last century; but the excavations were subsequently filled up.

**Circus of Sallust** (see *Sallust*).**Circus Varianus** (see *Amphitheatrum Castrense*).

## § 15. COLUMNS.

**Column of Antoninus Pius**, discovered in 1709 under a house in the Via Degli uffici del Vicario. It was erected to that Emperor by his sons Marcus Aurelius and L. Verus. The shaft was a single piece of red granite 48 ft. high. Fontana was employed by Clement XI. to raise it, but the scaffolding on which the column lay having been *accidentally burned*, and the column *itself seriously injured* in consequence, *the fragments were used to repair the*

obelisk in the Piazza di Monte Citorio.

The pedestal was taken to the Vatican, where it may be seen in the centre of the Giardino della Pigna; it is ornamented with high reliefs, representing funeral games and the apotheosis of Antoninus and Faustina. The following is the inscription on it:—DIVO ANTONINO AVGVSTO PIO—ANTONINVS AVGVSTVS ET—VERVS AVGVSTVS FILLI. Upon the bottom of the granite shaft existed an inscription in Greek, a cast of which may be seen in the long gallery of the Museo Chiaramonti at the Vatican, stating that it was sent from Egypt by Dioscurus, an agent of Trajan, in the ninth year of his reign.

**Column of Marcus Aurelius Antoninus**, commonly called the Antonine Column, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and the error was perpetuated by the inscription placed upon its base when Sixtus V. restored it in the 16th century. The discovery of the latter on the Monte Citorio, and of an inscription, now in the Vatican Museum, containing the grant of a piece of ground, close by, to a certain Adrastus, freedman of Sept. Severus, charged to guard this column, as *procurator* or *custode*, has removed all doubt on the subject; and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is a repetition of the historical pillar of Trajan, and exhibits the same mixture of styles; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the conquests over the Marcomans; and are in higher relief than those of Trajan, exhibiting nearly the same amount of battles and military manœuvres. One of these reliefs has attracted attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a confirmation of the story related by Eusebius,

that the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had thus the merit of saving the army by their piety. A letter is given by Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and this sculpture has been regarded with peculiar interest by ecclesiastical historians. The pedestal of the column was added by Fontana; it is not well proportioned to the shaft. The height of the entire column is 122 feet 8 inches, including the base: the shaft being 97 feet, the pedestal 25 feet 8 inches. The shaft, including its base and capital (excluding the pedestal of the statue), is exactly of the same height as that of Trajan, 100 Roman feet (29·635 mètres = 97½ English): hence the name of Columna Centenaria, given to it in the inscription of Adrastus above referred to. The diameter of the shaft is 11½ feet. The pillar is composed of 28 blocks of white marble. On the summit is a statue of St. Paul, 10 feet high, placed there by Sixtus V. The interior is ascended by 190 steps, and is lighted by 42 openings; it has frequently suffered from lightning, attracted by the bronze statue on its summit, and from having been used to support fireworks on public festivities. It is supposed that it stood in the forum of Antoninus, the site of which is now occupied by a part of the modern Piazza Colonna and the Chigi Palace.

Column of Phocas (see Roman Forum).

Column of Trajan (see Trajan's Forum).

Ancient Column of Cipollino marble, erected in 1857 in the Piazza di Spagna, opposite the Propaganda College. *This beautiful pillar, which from its unfinished state seemed to have never*

been raised, was discovered in 1778 behind the palace of Monte Citorio. It is 42 ft. long, by 4¾ ft. in diameter, and consequently one of the largest known monolith masses of Carystian marble. It is surmounted by a colossal bronze statue of the Virgin, by Obicci, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of David by Tadolini, Moses by Revelli, and Ezekiel by Chelli, with indifferent bas-reliefs: that looking towards the College, of the ceremony in St. Peter's on the occasion, contains several cotemporary portraits of Cardinals. The bronze ornamentation, extending nearly half-way up the column, was placed to strengthen the shaft, which had sustained some injury in ancient times, and probably for that reason had been abandoned.

Column raised by Paul V. in honour of the Virgin, in front of the Basilica of S. M. Maggiore, one of the 8 pillars which supported the vault of the great hall in the Basilica of Constantine. It is of the Corinthian order, and 62 ft. high. The capital and base are modern. The bronze statue at the summit is by Bertolot. The column was transported and erected by Maderno, who also designed the fountain in front of the base.

Column of Henry IV.—A granite column, surmounted by a bronze crucifix, at the S.E. end of the ch. of S. M. Maggiore. It was erected in 1595 in memory of the absolution granted by Clement VIII. to this king of France.

#### § 16. FORUMS.

Of the numerous Fora mentioned by ancient historians and topographers it is only requisite to mention here those of which well authenticated remains still exist, or the sites of which can be accurately determined.

Forum of Antoninus.—Its site is established with probability by that

of the Column of Marcus Aurelius, which is supposed to have stood near it, as well as the temple of Antoninus Pius, occupying the modern Piazza Colonna and the site of the Chigi Palace.

**Forum of Augustus** (see § 5).

**Forum Boarium.**—The inscription on the gateway raised to Septimius Severus by the silversmiths and dealers of this Forum sufficiently fixes its locality at that spot.

**Forum of Julius Caesar, Forum of Nerva,** also called *Transitorium* (see § 5).

**Forum Olitorium.**—The unanimous statements of ancient writers that the three sanctuaries of Juno, Hope, and Piety stood on the W. side of the Forum Olitorium, establish the site of this Forum on the Piazza Montanara, opposite to the ch. of S. Nicolo in Carcere. The Forum Olitorium, or great vegetable market, was established at a very early period, when the Forum Romanum, which was also originally a market-place, became too narrow for the increasing requirements of traffic. For this reason, and the gradual increase of population, many new markets sprang up, taking their names from the wares offered for sale in each. To this important class of buildings belong the *Forum Boarium* (cattle market), *Pistorium* (flour market), *Piscarium* (fish market), *Suarium* (pig market), *Vinarium* (wine market), and several others mentioned by writers and recorded in inscriptions. The *Forum Olitorium* was one of the most important places of this kind; it was surrounded by a portico of the Doric order, two stories high, remains of which are still to be seen in front of and beneath the houses, 27 and 34, Piazza Montanara, and especially in the ground-floor of the house, 35, in the lane called *Vicolo della Bufala*. These remains were more fully revealed in 1879, when the houses between the lane and the Piazza were

demolished, to enlarge the area of the latter. In 1875 the travertine pavement of the forum, covered with fragments of marble and sculpture, was brought to light for a length of 365 ft. On the S. side was found a paved street, 24 ft. wide, which was traced for nearly 500 ft.

**Forum Romanum** (see § 4).

**Forum of Trajan** (see § 5).

### § 17. OBELISKS.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes so judiciously applied to the decoration of the modern city. The honour of having first employed them for this purpose belongs to Sixtus V. The obelisk of the Vatican was the first raised, and Fontana was considered by the engineers of the 16th century to have accomplished a task not far short of a miracle when he successfully placed it on its pedestal. The following is a list of the obelisks in the order of their erection on their present sites.

**Obelisk of the Vatican,** erected by Sixtus V. in 1586. This obelisk is one solid mass of red granite without hieroglyphs. It originally stood in the circus of Nero, and is therefore now not far from its original situation, which is marked by an inscription near the sacristy of St. Peter's, inserted in the pavement of the road. It was brought from Heliopolis to Rome in the reign of Caligula. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the break-water he constructed at the entrance of his new harbour, near the mouth of the Tiber and the modern Porto. This

is the only obelisk in Rome which at some time has not been thrown down and broken. The celebrated architect Domenico Fontana has left a highly interesting account of the operation of raising it on its present pedestal. No less than 500 plans had been submitted to the pope by different engineers and architects, but the result fully justified the selection of Fontana. 600 men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 963,537 Roman pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library. Many curious facts connected with the process are mentioned:—the ceremony was preceded by the celebration of high mass in St. Peter's; the pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if a man named Bresca had not infringed the order by calling upon the workmen to wet the ropes. The Bresca family still possess the privilege of supplying St. Peter's with palm-leaves (which are brought from the vicinity of Bordighera, whence the Brescas originally came) on Palm Sunday, which Sixtus V. granted them as an acknowledgment of the service of their ancestor on this occasion. The height of the shaft, exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in. The cross at the top was renewed in 1740, when some relics of our Saviour were deposited in a perforation made to receive them. *The following is the dedication by*

Caligula to Augustus and Tiberius, which is still visible on 2 sides of the lower part of the shaft:—*DIVO. CAES. DIVI . IVLII . P. AVGVSTO —, TI. CAESARI DIVI . AVG. F. — AVGVSTO SACRVM.*

Obelisk of S. Maria Maggiore, erected also in 1587 by Fontana, and during the pontificate of Sixtus V. It is of red granite, broken into three or four pieces, and is without hieroglyphs. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 ft. 5 in.

Obelisk of the Lateran, the largest obelisk now known, erected also by Fontana, in the pontificate of Sixtus V., in 1588. It is of red granite and covered with hieroglyphs. It was brought from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphs upon it, it commemorates Thothmes IV. of the 18th dynasty, the Meris of the Greeks. It is remarkable that this inscription was altered at an early date—it is supposed about the time of Moses. The name of the god Amun was then substituted for that of another deity whose worship had gone out of fashion, and in certain lights this alteration may still be easily seen. When it was discovered it was lying in the Circus Maximus, broken into 3 pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base,



is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of these sides is slightly convex. The weight of the shaft has been estimated at 455 tons.

**Obelisk of the Piazza del Popolo**, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into 3 pieces, and is covered with hieroglyphs. This is one of the most interesting obelisks which have been preserved. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Susirei, who reigned before Rhamses II.: whilst Lepsius attributes it to Meneptha, only 1500 years before our era, and Ungarelli to Rhamses III. (Sesostris). It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus (B.C. 23). It had fallen from its pedestal in the time of Valentinian, and remained buried until 1587, when Sixtus V. removed it to its present site. The height of the shaft, without base or ornaments, is 78½ feet; the entire height from the ground to the top of the cross is about 112 feet. On the sides facing the Porta del Popolo and the Corso is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F. — AYGVTIVS — PONTIFEX . MAXIMVS — IMP. XII. COS . XI. TRIB . POT. XIV. — AEGVPTO . IN . POTESTATEM . — POPVLI . ROMANI . REDACTA. — SOLI . DONVM . DEDIT.

**Obelisk of the Circo Agonale** (formerly Piazza Navona), erected in 1651 by Bernini, in the centre of his great fountain. It was formerly called the Pamphilian Obelisk, in honour of Innocent X.'s family name. It is of red granite, covered with hieroglyphs, and is broken into 5 pieces. It was found in the Circus of Romulus, near the Via Appia, and from the style of the hieroglyphs is now supposed to

be a Roman work of the time of Domitian. It formed the subject of an elaborate dissertation by Father Kircher, who endeavoured, though erroneously, to show that it was one of the obelisks of Heliopolis. In its present position it stands on an artificial rock about 40 ft. high. The height of the shaft itself is 51 ft.

**Obelisk of the Piazza della Minerva**, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphs indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Domenican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 ft.

**Obelisk of the Pantheon**, erected in 1711, is a small obelisk of Egyptian granite, similar to the preceding one, with hieroglyphs of the time of Psammeticus I. It stands in the centre of the fountain of the Piazza, to which it was removed by Clement XI. from the Piazza di S. Maento (now S. Ignazio), where it was previously erected by Paul V. Its height without the base is about 17 feet.

**Obelisk of the Monte Cavallo**, erected in 1786, according to the inscription, in the 12th year of Pius VI.'s pontificate, by Antinori. It is of red granite, without hieroglyphics, and is broken into 2 or 3 pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 feet. At the sides of this obelisk stand the colossal marble statues of two youths, each leading a

ive horse; they are evidently Roman copies of a very fine bronze group the school of Lysippus, 4th cent. B.C. The names Pheidias and Praxiteles are placed on the pedestals at a time of complete ignorance of Greek art. These noble statues once stood in the *ærne* of Constantine, very near their present site.

**Obelisk of the Trinità dei Monti**, erected also by Antinori in 1789, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphs. It formerly stood in the gardens of Salustiana. The height of the shaft, without the base and ornaments, is about 72 feet.

**Obelisk of Monte Citorio**, also erected in 1792 by Antinori, an obelisk of red granite, covered with hieroglyphs, and broken into 5 pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired for the remarkable beauty of the hieroglyphics which remain. According to Lepsius' interpretation of these hieroglyphs, it was erected in honour of Psammetichus II., of the 26th dynasty, 6½ centuries before Christ. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used in the construction of a celebrated gnomon or sundial. It was first discovered, underground in the Piazza dell' Impresa, in the time of Julius II., but was not removed until the pontificate of Pius VI.; the pedestal, with the inscription, is situated beneath one of the chapels on the W. side of the ch. of S. Lorenzo in Lucina. The fragments of the Antonine column, which was found near where this obelisk now stands, were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 feet; the height of the whole, from the ground to the top of the bronze globe, is 134½ feet.

*Obelisk of Monte Pincio, in the centre [Rome.]*

of the public gardens on the Pincian Hill, erected there, in 1822, by Pius VII., a small granite obelisk, with hieroglyphs, found near the ch. of Santa Croce in Gerusalemme, on the site of the Circus Varianus. According to Champollion's interpretation of the hieroglyphs, it was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 feet.

There is a small obelisk in the grounds of the Villa Mattei, on the Cælian, found near the Capitol. It is partly ancient, and was found, with that in the Piazza della Minerva, on the site of the temple of Isis. It bears a hieroglyphic inscription of the time of Psammetichus II. It was lengthened with another block of granite; and between the two stones were crushed the hands of the mason who superintended the work, by the sudden sliding down of the upper piece.

**Obelisk of the Iseum and Serapeum**, discovered in 1882, in the excavations of that double temple in the Vicolo di S. Ignazio adjoining the apse of the ch. of the Minerva. It is of Oriental granite, 19 ft. 6. in. long, and nearly 3 ft. in width at its base, richly covered with hieroglyphics. This stupendous monolith, which was worked in the quarries of Syene, near the first cataract of the Nile, about 1400 years B.C., commemorates the apotheosis of Rhamses II. It has now been erected in front of the rly. stat. in commemoration of the heroic conduct of the Italian troops at the disastrous battle of Dagoga (Jan. 1887) in Africa.

A sculptured granite column representing Egyptian deities, with lions, sphynxes, was found simultaneously in the same locality.

#### § 18. PALACES (ANCIENT).

**Palaces of the Emperors** (see Palatine).

**Palace of Nero** (see Baths of Titus).

**The Sessorian Palace.**—This palace, built or restored by Constantine, stood

at the S.E. extremity of the city, near the ch. of S. Croce in Gerusalemme, between the Aurelian Walls and the Claudian Aqueduct. Its ruins possess little interest, and consist of two brick walls, with a large niche in the centre. They are commonly called the Temple of Venus and Cupid, from the discovery of a statue, now in the Vatican, representing Sallustia Barbia Orbiana, wife of Severus Alexander, with the attributes of Venus, and Cupid at her feet.

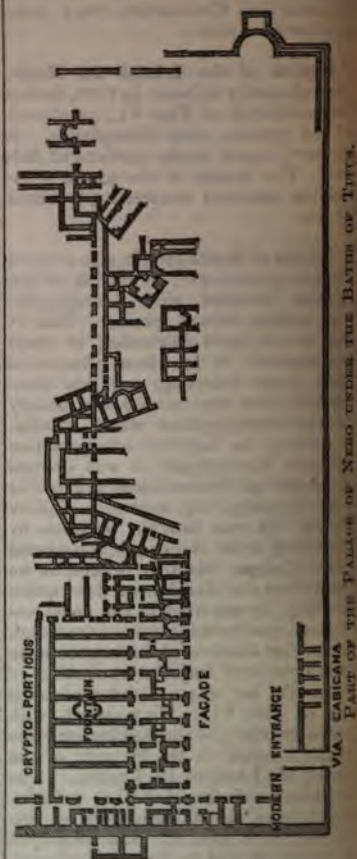
### § 19. PORTICUS.\*

**Æmilian Porticus.**—This porticus was constructed in connection with the Emporium outside the Trigemina gate by the two Æmilii, who were created *adiles* in the year of Rome 559. It was rebuilt in 578, when the Emporium was paved and enlarged with steps towards the Tiber (Pliny, book xli. chap. xxvii.). In the situation thus indicated, between the Mount Testaccio and the river, may still be seen considerable remains of a great porticus, but the style of its construction belongs to a later period, and shows indications of having been subsequently rebuilt.

**Porticus of the Argonauts.**—One of the most celebrated buildings in the Campus Martius was the *Temple of Neptune*, with its surrounding porticus, raised by Agrippa in the year of Rome 729, after his naval victories. The porticus took its name from a painting representing the Argonauts, with which it was adorned. These edifices, much injured by fire during the reign of Titus, were restored by Hadrian. In the middle ages their accumulated ruins, encumbered what had been the sacred area to such an extent that the name of Piazza di Pietra, which still remains, was given to the site. In the 16th and 17th centuries many ancient marbles were removed from this place, among which were several pedestals,

\* The word *Porticus* means a long covered passage, usually supported by columns, and often in the shape of a quadrangle: it is quite different from a *Portico*, which is a columned porch.

each with a figure representing a province sculptured on it in relief. They may be seen in the court of the Palace of the Conservatori. A Corinthian capital in marble, excavated here in 1847, is now in the Lateran Museum.



Other important remains of the porticus of the Argonauts were disinterred in 1878, during the construction of a drain from the Piazza Colonna to the Pantheon. These consisted in three more pedestals, similar to those men-

tioned above, about 2 metres square, and each bearing the allegorical figure of a province. The masses were found in the foundations of the ancient little ch. of St. Stefano del Trullo, which stood at the beginning of the Via dei Bergamaschi, but has long since disappeared. Three great marble slabs were also found which alternated with the pedestals, and were sculptured with military emblems and trophies, and portions of two fluted columns of giallo-antico marble, besides fragments

of frieze and cornice; and of two inscriptions in honour of Claudius Drusus and the Emperor Claudius, possibly from his arch on the adjoining Flaminian Way at the point now called Piazza di Sciarra. These interesting remnants are now visible in the Palazzo dei Conservatori on the Capitol. Lanciani proves by measurements, and by Palladio's attribution of 36 columns to the two sides and back of the Temple of Neptune, that the sculptured pedestals and intermediate slabs



PORTICUS OF THE ARGONAUTS.

must have been applied to the basement of the temple, the provinces standing under the columns and the trophies in the intercolumniations. Moreover, Sante Bartoli mentions having seen some of the pedestals in this position. Admitting that the temple was built in the first centy. of the Empire, the number of 36 pedestals would correspond to that of the provinces of the Empire, towards the middle of the first century.

The porticus, or cloister around the

sacred area of the temple, consisted of a wall of *opus quadratum*, 3 ft. thick, in peperino stone, of which a part may be seen in the cellars of the Cini Palace; another crosses the Via dei Bergamaschi, and runs under the Grazioli house, where, in the cellars of the pastry-cook, it attains a height of 8 metres. The peristyle was magnificent; but the columns of *giallo antico*, of which fragments have been found, did not probably form the entire colonnade, but only flanked the four

entrances (see plan), the other columns being of white marble of the Corinthian order. In the beginning of 1880, on the occasion of the arrangement of the *cella* of the Temple of Neptune as a Chamber of Commerce, it was proposed by the Municipal Commission of Archæology to collect the various sculptured pedestals and slabs, existing in different galleries, and restore them to their original positions at the base of the ancient peristyle. But the Government Commissioners appointed to examine the project rejected it, considering it doubtful whether the pedestals and slabs really belonged to the Temple of Neptune. They were therefore removed to the courtyard of the Palazzo dei Conservatori on the Capitol, where they are now.

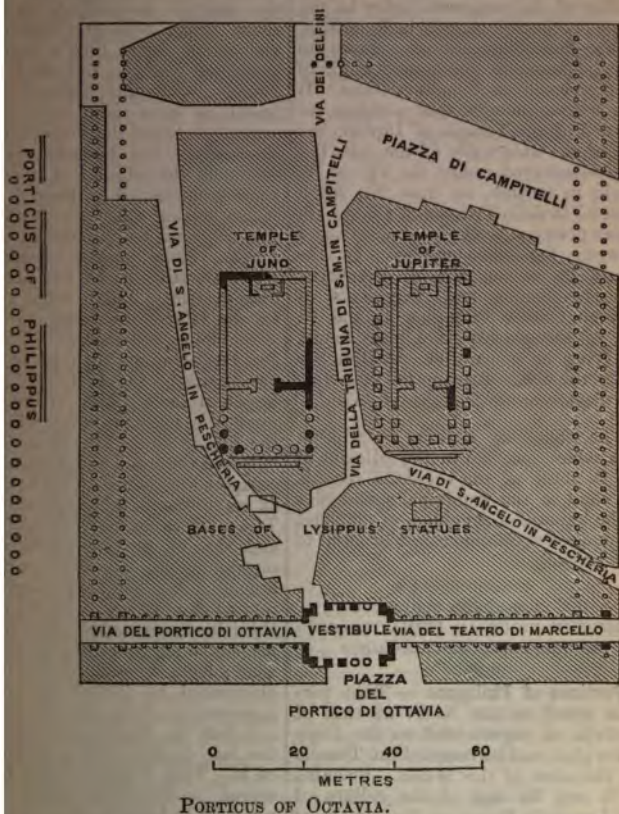
**Porticus of Minucius.**—In Dec. 1879, during the demolition of a block of houses, between the lane called *Vicolo della Bufola* and the S. extremity of the *Piazza Montanara*, a travertine pilaster of the second porticus of Minucius, consul in the year of Rome 644, was discovered in its place, and with its Doric capital. It is similar to the other pilasters of the greater portico of Minucius, existing in the houses and extending from the *Piazza Montanara* to the site of the *Forum Olistorium*. A few years before 1870, two of these pilasters, with their capitals, were to be seen in these houses, in the *Vicolo della Bufola*, but they disappeared during some repairs. It was in the Minucian porticus that gratuitous distributions of corn took place, for which *tesserae* were issued. The regional catalogues of the 9th region mention *Minuciam veterem et frumentariam*.

**Porticus of Octavia**, erected by Augustus on the site of that raised by Quintus Metellus in the year of Rome 606 near the theatre of Marcellus. This consul brought from Macedonia, the scene of his conquests, the bronze equestrian groups executed by *Lysippus* for Alexander the Great in commemoration of the battle of the Gra-

nicus, and placed them before the Temples of Jupiter and Juno. The bronze horse, excavated in 1849 in the *Vicolo delle Palme* in Trastevere, and now in the Capitoline Museum, is supposed to have belonged to one of these groups. Of all the edifices of ancient Rome, the architectural disposition of none is better established, a considerable portion of the plan of it and of the temples within its area being preserved on the *Pianta Capitolina* (a general plan of the ancient city) now in the Capitoline Museum. It formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the Temples of Jupiter and Juno, built by Æmilius Lepidus and Quintus Metellus, and re-erected by the Greek architects Batrachos and Sauras, for Augustus. The ruins which now remain are situated in the *Piazza Octavia*. They formed the entrance to the porticus. This vestibule had 2 fronts, each adorned with 4 fluted columns 3½ ft. in diameter, and 2 pilasters of white marble of the Corinthian order, supporting an entablature and pediment. The roof of the porticus was destroyed by fire in the reign of Titus, and was restored by Septimius Severus and Caracalla, A.D. 203. The 2 columns and pilasters in the front, the 2 pillars and 1 pilaster in the inner row, with those in the vestibule of the ch. of St. Angelo, towards the portico, are sufficient to show the magnificence of the original building; the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription recording the restorations by Septimius Severus and Caracalla. A brick arch at the S. angle, substituted for 2 fallen columns, is probably a work of repair after the great earthquake in A.D. 442. The porticus is celebrated by ancient writers for its Greek and Latin libraries, which stood behind the temples and the *Schola Octavia*, with its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, presented by that sculptor

ed a Venus by Phidias, an  
us and a Diana by Praxiteles,  
st of these doubtless perished  
; but the group of Mars and  
the Villa Ludovisi, is said to  
discovered within the pre-  
the porticus. Sante Bartoli

tells us that the Venus de' Medici was  
also found here, in opposition to those  
writers who state that it was dis-  
covered among the ruins of Hadrian's  
villa near Tivoli. In 1878, opposite  
the side door of the church of St.  
Angelo in Pescheria, was found a block



PORTICUS OF OCTAVIA.

e, 6 ft. by 4, much injured by  
ing the inscription:—

OPUS TISICRATIS  
ORNELIA \* AFRICANI \* F  
GRACCHORUM.

s supposed to have been the  
e celebrated sitting statue of

Cornelia mentioned by Pliny as placed  
in the porticus of Metellus, afterward  
of Octavia. It is now in the Palazzo  
dei Conservatori on the Capitol.

Modern excavations, and the re-  
moval of walls of the fish-market  
formerly situated in this Piazza,  
have brought the remains of the

Porticus of Octavia more clearly into view. The entire circuit, and the sites of the four-fronted arches at the angles of the portico have been recognised, the most distinct being at No. 4, Via della Catena di Pescheria. The three fluted columns of white marble of the composite order in the house 11, Via di S. Angelo in Pescheria, of the Septimian era, are shown to have belonged to the western angle of the pronaos of the Temple of Juno. It was before thought that nothing remained of the Temple of Jupiter, but one of the side walls of the *cella* has been discovered under the ch. of S. Maria in portico, so that the street named Via della Tribuna di Campitelli shows pretty exactly the ancient space between the two temples. In the houses 25 to 34, Via di Pescheria, several columns and fragments of African marble belonging to the N. side of the portico have been found, all lying in a parallel direction towards the S.E., showing the effects of the disastrous earthquake of 442.

The following curious inscription on a tablet inserted in the pilaster at the S. angle of the vestibule records the right of the municipal authorities to the heads and shoulders of all fishes beyond a certain dimension, brought to this market:—

“CAPITA PISCIVM  
HOC MARMOREO SCHEMATE  
MAJORVM VSQVE AD PRIMAS PINNAS  
INCLUSIVE CONSERVATORIBVS  
DANTO.”

Porticus of Philippus.—This porticus stood on the N.W. of that of Octavia, as represented on the Capitoline plan, and surrounded the Temple of Hercules of the Muses. Remains of it may be seen in the cellars of the Lovatelli Palace at the corner of Piazza dei Campitelli, and 2 columns on each side of a brick arch are walled into the house adjoining the S. side of the ch. of S. Maria in Cacaberis.

#### § 20. TEMPLES.

Temple of Æsculapius, on the island of the Tiber, sacred to the god of

medicine. This celebrated temple was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from the plague. According to Livy, on their return with the statue of the god, it was found that a serpent had concealed itself in the ship, a form which Æsculapius himself was supposed to have assumed. On their arrival in Rome the serpent, deserting the vessel, hid himself among the reeds of the island. A temple was thereupon erected to the god, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible, but are rapidly disappearing. There were 3 temples on the island, dedicated to Jupiter, Æsculapius, and Fannus. The ch. of San Bartolommeo is supposed to stand on the site of the first. By descending from the gardens of the convent upon the massive ruins which form the S.E. point of the island, we may still see the staff and serpent of Æsculapius sculptured on the huge blocks of travertine forming the ship's bow. The marbles in the convent garden, and the 24 granite columns in the interior of the ch., most probably belonged to the Temple of Jupiter, or to that of Æsculapius. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast; from the remains of a basement discovered by Bellori in 1676 it is supposed to have been of great size, and that the fragment found here in the last century was a small portion of it. This fragment was long preserved in the Villa Albani, but was removed to Urbino, where it has been erected. The Temple of Æsculapius stood in the centre of the island on the site of the modern hospital of San Giovanni Calabita, where an inscription has been discovered connected with a well filled with *stipes* or exvoto offerings by those who had obtained cures at the shrine of the divinity; the third temple, dedicate

to Faunus, was at the N.W. extremity of the island, but all trace of it has disappeared.

**Temple of Antoninus and Faustina** (see Roman Forum).

**Temple of Apollo.**—This edifice is mentioned by Livy, Pliny, and Plutarch, as standing between the S. side of the portico of Octavia, and the Theatre of Marcellus. It contained the beautiful statues of Apollo, the Nine Muses, Latona, and Diana, by Phidias. In 1878 Signor Lanciani and Father Corrado discovered, in the cellars of the tavern *della Catena*, the basement of a temple, in solid *opus quadratum*, the position of which tallies exactly with that ascribed to the Temple of Apollo.

**Temple of Castor and Pollux** (see Roman Forum).

**Temple of Ceres, Liber and Libera**, now forming part of the church of S. Maria in Cosmedin, better known as the Bocca della Verità, and near the so-called Temple of Vesta. The temple was rebuilt by Tiberius. Three columns of the peristyle, in white marble, and finely fluted, are partly walled up in the modern portico, and 3 others in the sacristy and passage leading to it. By ascending to the gallery above, the capitals may be examined; they are of the composite order. The great width of the intercolumniations is amongst the peculiarities of this fragment. In the l.-hand nave of the ch. are 3 other columns, which formed a part of the pronaos or front which was turned towards the Arch of Janus, or at right angles with the modern façade; and behind the ch. are some remains of the cella, constructed of large blocks of travertine, which Adrian I. is known to have pulled down for the purpose of enlarging the old basilica. Under the modern portico is the marble mask which has given the name of "Bocca della Verità" to this ch. and the adjoining piazza. It represents a large round face, with an open mouth, and pos-

sibly served as an *impluvium* or entrance of a drain in the centre of a court. The vulgar notion from which it derived its name was that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely. The church, built on the ruins of this temple, by St. Dionysius, in the 3rd centy., is interesting as an example of an early basilica.

**Temple of Claudius.**—Of the edifice raised by Agrippina, pulled down by Nero, and rebuilt by Vespasian, nothing now remains but part of the porticus which surrounded the temple. It stands on the slope of the Cælian near the Colosseum, a spot marked by a beautiful line of cypresses forming a characteristic feature in the scenery round the amphitheatre. The best preserved portion is to be seen under the campanile of the ch. of SS. Giovanni e Paolo. It consists of 8 large arches of travertine of the Tuscan order. This arcade is two stories high, but half of the lower one is buried in the ground. A flight of steps behind it leads down to very extensive stone quarries of the Republican period. Shafts to facilitate the descent to these underground vaults originated the supposition that the wild beasts required for combats in the Colosseum were kept here, and hence the name of *Vivarium*, commonly attributed to these ruins. But the arches were only destined to support the area in which some large building, possibly the Temple of Claudius, was built. The site has been long enclosed in the Gardens of the Passionist Convent of SS. Giovanni e Paolo.

**Temple of Concord** (see Roman Forum).

The so-called **Temple of the Divus Rediculus** (see § 22, Tombs). This temple, consecrated to commemorate the departure of Hannibal from under the walls of Rome, is mentioned by Pliny the elder as standing two miles from Rome, on the right of the Appian



Way, on leaving Rome. The building, which commonly goes by the name of Rediculus, is merely a large family tomb, it stands on the left of the road, overlooking the Almo stream. It is well built of yellow bricks, with red in the base and pilasters. It had a portico of four columns, now ruined.

**Temple of the Flavian Family.**—This temple, the beauty of which is praised by Martial in his 2nd, 4th, and 35th epigrams of the 9th book, was erected by Domitian on the site of his family house, near the Porta Collina. In laying the foundations of the new Treasury, on the Via 20 Settembre, some shapeless remains of the temple were discovered, together with a colossal marble head of Titus, which is preserved in the portico of the new Palace of the Finances.

**Temple of Fortuna Primigenia.**—In making a new gallery for the Acqua Felice, in the triangular *Piazza del Macao*, near the N.E. corner of the rly. station, some architectural fragments belonging to this temple were revealed in August 1873. Among these were found several inscriptions mentioning the name of the goddess, and a life-size statue of a Roman lady of the Claudian family. These monuments are at present preserved in the Tabularium.

**Temple of Fortuna Virilis** (so called), near the Ponte Rotto, now the ch. of Santa Maria Egiziaca, belonging to the Armenian Catholics. It was originally erected by Anens Martius or Servius Tullius; after having been destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations. It is an oblong building, of tufa with travertine columns, standing on a basement of travertine, which has been laid open to the level of the ancient road. The front had a portico of 4 columns, the intercolumniations of which have been walled up; the only flank now visible has 7 columns, 5 of which are "engaged" in the walls of the cella. These columns are Ionic,

and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabras, and figures of children. The whole building was covered with a hard marble-like stucco, some portions of which remain. This little Ionic temple is generally regarded as the purest specimen of that order in Rome.

**Temple of Hercules Magnus Custos**, described by Ovid (*Fast.* vi. 209), as standing at the N. end of the Circus Flaminius. The circular ruin existing in the courtyard of the convent of S. Nicola a Cesarini, between the chs. of the Gesù and S. Andrea della Valle, is commonly attributed to the Temple of Hercules. These beautiful remains are almost unknown to strangers, being concealed by a wing of the convent.

**Temple of Julius Cæsar** (see Roman Forum).

**Temples of Juno and Jupiter** (see Porticus of Octavia).

**Temples of Juno Sospita, Hope, and Piety.**—The Ch. of S. Niccolò in Carcere, in a small recess out of the Piazza Montanara, covers the site of 3 temples, which may still be identified by some columns in their original positions and the massive substructions on which they stand. The ch. occupies the whole site of the middle temple, and portions of the two others are seen in the side walls. The one on the l. hand, the smallest of the three, may be that vowed to *Juno Sospita* by Cn. Cornelius Cethegus in the year B.C. 167. Its remains consist of 6 Doric columns of travertine, 2 in the ch. and 4 in a passage leading out of the sacristy. The central, largest, and best preserved temple, that of Piety, has a pediment of massive blocks of travertine, with its cornice, and the bases of 6 of the Ionic columns, which formed part of the peristyle that surrounded the cella. It was built by the son of Manius Acilius Glabrio, in fulfilment of a vow made by his father at the battle of Thermopylæ, in the

year B.C. 191. The pedestal of the equestrian statue, which he raised to his father in front of this sanctuary, was dug up in 1816. Below the modern ch., a series of cells is shown to strangers, in one of which is supposed to have taken place the affecting scene of the "Caritas Romana," the starving prisoner kept alive by milk from his daughter's breast. It was this spot that inspired those beautiful lines in the fourth canto of 'Childe Harold' in which the poet pictures the scene which has given an imperishable celebrity to the devotion of the Roman daughter.

The temple nearest the theatre of Marcellus is believed to be that of Hope, consecrated by Aulus Atilius Calatinus in the year of the city 500, B.C. 254. It was built in the Ionic style, and the cella was surrounded by a peristyle on three sides.

The ruins of the 3 temples above mentioned can be conveniently visited from the sacristy of the ch. of S. Nicolo in Carcere.

Temple of Jupiter Capitolinus (see Capitoline Hill).

Temple of Jupiter Victor (see Palatine).

Temple of Jupiter Stator (see Palatine and Sacra Via).

Temple of Mars Ultor (see Forum of Augustus).

Temple of Minerva Campensis, erected by Pompey the Great in memory of his victories in the East. The cella of the temple, decorated with marbles and other monuments, was still existing in the 16th centy., and is described by Fulvio ('Antiq.' v. 89) as one of the richest ruins in Rome. The celebrated Giustiniani Minerva, commonly called Minerva Medica, now in the Braccio Nuovo in the Vatican, was discovered, according to Bartoli, among the ruins of the temple. In pulling down an old house at the corner of the Via di Piè di Marmo, and the Piazzetta della Minerva, in the spring of 1874, some gigantic walls

were exposed, about 6 ft. thick, bearing the date of the year 123 A.D. on the brick stamps. They are supposed to belong to the temple, or to the buildings which enclosed the sacred area.

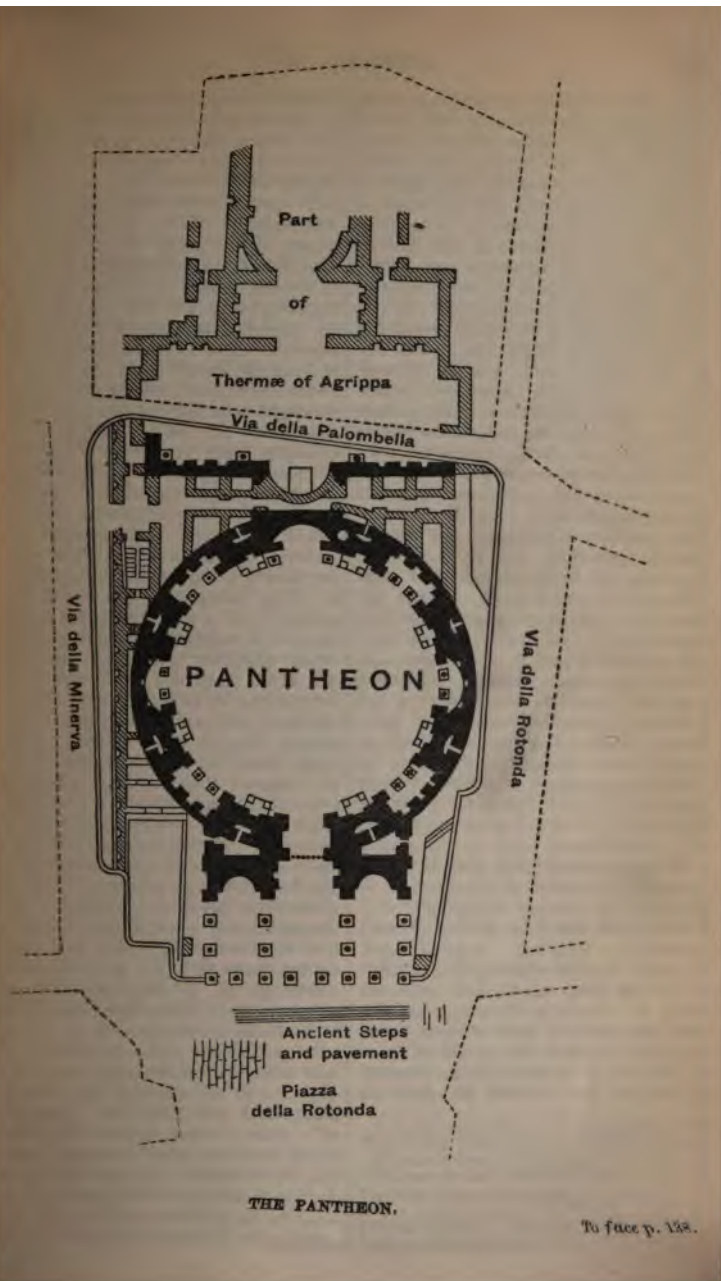
The so-called "Temple of Minerva Medica" is a picturesque ruin on the Esquiline, near the place where the Rlys. enter Rome. It consists of a large polygonal hall, of 10 sides, 80 ft. in diameter, covered by a lofty cupola 90 ft. high. On 9 sides of the decagon there are niches for statues, of which several have been found at different times. Above the niches are 10 windows. The design of the building is that of a Nymphaum, and it probably formed the central portion of extensive thermæ built in the Licinian Gardens by Gallienus. The curious name of *Galluzze*, given to this ruin in the middle ages, seems to be but a corruption of the name of that emperor. During the excavations made in this neighbourhood in 1871, several columbaria were discovered in good preservation. The collection of objects then found comprising 204 inscriptions, 200 terra-cotta lamps, 2 marble cinerarii, 40 of terra-cotta, 195 coins, 2 gold earrings, 150 balsamaria of glass, and a large number of domestic utensils, was purchased by the municipality to enrich the collection in the Palazzo dei Conservatori.

Temple of Neptune, in the Piazza di Pietra, the site of the Porticus of the Argonauts, erected by Agrippa, in the centre of which the temple stood. The 11 columns now remaining have suffered severely from the action of fire; they belonged to the N. side of the temple, which, according to the plan of Palladio, originally consisted of 15 columns. They are of white marble, in the Corinthian style, 4½ ft. in diameter, and 42¼ ft. high. The bases and capitals have almost disappeared, and very little of the ancient entablature has been preserved. Innocent XII. built a wall between the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are

some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court, are stupendous in size. Some ruins in the adjoining Palazzo Cini, consisting of a massive wall of huge blocks of peperino, belong to the porticus of the Argonauts that surrounded the temple. (See **Porticus of the Argonauts.**) The interior of the temple is now used as a public Exchange.

**Pantheon, commonly called La Rotonda.**—This celebrated edifice is situated in a piazza between the Corso and the Piazza Navona. The proportions of its portico have been for ages the admiration of travellers, the ancients described it with admiration 18 centuries ago, and it still remains the best-preserved monument of ancient Rome. The inscription on the frieze, "M. AGRIPPA . L . F . COS . TERTIVM . FECTIVM," shows that it was erected by Marcus Agrippa in his third consulate (B.C. 27). A second inscription, engraved in 2 lines on the architrave, records the subsequent restoration of the building by Septimius Severus and Caracalla. In 608 Boniface IV. obtained permission from the emperor Phocas to consecrate it as a Christian church, under the name of S. Maria ad Martyres; and to this circumstance the world is probably indebted for the preservation of the only monument of ancient Rome which has retained its original appearance. The *Portico*, which was raised 5 steps above the Piazza, has been admitted by most writers to be almost beyond criticism. It is 110 feet long, and 44 deep, and is composed of 16 Corinthian columns of granite, with capitals and bases of white marble. Eight of these columns are in front, and the remaining 8 are arranged in 4 lines behind them. All the columns are in their original position except 3 on the E.; one of these was added by *Urban VIII.* in 1627, and may easily be recognised by the *bee*, the armorial bearing of the Barberinis, on the

capital; the other 2 were added by Alexander VII. in 1662, and are distinguished by the *star* over three hills of the Chigi family, introduced in a similar manner. Each column is composed of a single block, 46½ English feet in height, and 5 feet in diameter; 7 of those in front are of grey, the remaining 9 in red Egyptian granite. The vestibule is supported by fluted pilasters of white marble, corresponding with the columns. The whole is surmounted by a pediment, which still retains the marks by which its bas-reliefs were attached. In the vestibule on the l. of the doorway is a Latin inscription, recording that Urban VIII. melted the remains of the bronze roof into columns to serve as ornaments of the high altar over the Apostle's tomb in the Vatican, and into cannons (*bellica tormenta*) for the Castle of St. Angelo. No less than 450,250 pounds of bronze, of which the nails alone weighed 9374 lbs., were removed on this occasion. As the gold-plated tiles on the outside of the cupola had been previously stripped by the emperor Constans II., in 657, the reader may form some idea of the original magnificence of the temple. Of this splendid metallic roofing one part still remains. This is the circular bronze moulding round the inner circumference of the opening in the dome. From below, the aid of a glass will be almost necessary to recognise the delicacy of finish, with which the different members of mouldings are executed. The bronze cross-beams, which formed the roof of the portico, were planned on the same principle as that on which our cast-iron tubular bridges are constructed. Some of the nails used in riveting the bronze plates together are still preserved; and the whole plan of this ingenious contrivance may be examined in one of Serlio's drawings. The marble doorway corresponds in its architecture with the portico. Within it are bronze pilasters, on which the *doors* are hung; the opening is about 39 feet high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered





The bronze doors are certainly original. On each side of the entrance stood a colossal statue, one of Augustus and the other of Agrippa. Only the niches now remain. *The interior* of the temple is a rotunda, covered by a dome. The circular hall is 142 ft. in diameter, exclusive of the walls, which are 20 feet thick in some places. The height from the pavement to the summit is also 143 feet, and the dome occupies one-half of the height, or  $71\frac{1}{2}$  feet. In the upright wall are 7 large recesses, 4 of which have fluted columns of *giallo antico* of the Corinthian order, and 2 have similar columns of *pavonazzetto* marble. The 7th, facing the entrance, is open, and has 2 columns of pavonazzetto standing on each side. Between the larger recesses are 8 *edicule*, which have been converted into modern altar recesses. Above these altars runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches, surmounted by a 2nd cornice. The caryatides by Diogenes of Athens, described by Pliny, probably decorated this attic, standing above the pillars which supported the architrave. Above the attic rises the majestic dome, divided into square panels, which are supposed to have been originally covered with bronze. In the centre a circular opening, 28 feet in diameter, supplies the only light which the temple receives. The *pavement*, restored by Pius IX., is composed of porphyry, granite, and different marbles, disposed alternately in round and square compartments. Some feet below this pavement is a drain to carry off the water which enters by the opening in the dome. There has been much controversy in regard to the original destination of the Pantheon, many contending that it was connected with the baths constructed by Agrippa in this neighbourhood, and that the Corinthian portico was added subsequently. No traces, however, have been ever found under the ancient pavement of any arrangements for heating this vast hall. *The body of the building is of concrete faced with brickwork, strength-*

*ened by numerous blind arches; the lower part was formerly coated all round outside with white marble, which has shared the fate of the bronzes and statues. The Pantheon is sacred in the history of art as the burial-place of Raphael, whose tomb is behind the 3rd chapel on the left, which was endowed by him, and is distinguished by a statue of the Virgin and Child, known as La Madonna del Sasso, executed at his request by his friend and pupil Lorenzo Lotto. Doubts having been raised as to Vasari's statement respecting the last resting-place of Raphael, it was determined to examine the spot, and on the 14th September, 1833, the place was opened in the presence of several ecclesiastical dignitaries and artists resident in Rome. The statement of Vasari was completely verified, and the bones of the immortal painter were discovered behind the altar of the chapel. Four views of the tomb and its contents were engraved from drawings by Camuccini. The skeleton measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a skull supposed to be that of Raphael. The inscription written by Cardinal Bembo, ending with the words VIXIT AN. XXXVII. INTEGER INTEGROS, refers to Raphael's having died on the same day of the same month he was born—the 6th of April. A tablet above records that Raphael was affianced to Maria, the niece of Cardinal Bibiena, their union being cut off by his untimely death.\* On one side of*

\* In the small Museum of the Society of the Virtuosi del Pantheon, in the left-hand tower, and entered from under the great portico, are preserved all the relics of Raphael, with the drawings made at the time by Camuccini, and a fine original one of the Virgin by the great painter himself. The cast of the skull is of a remarkably beautiful form.

the same chapel is the tomb of Annibale Caracci; and on the other the inscription to Taddeo Zucchero; in other parts of the building are buried Baldassare Peruzzi, Pierino del Vaga, Giovanni da Udine, and other eminent artists. The monument containing the heart of Cardinal Gonsalvi, who was titular cardinal of this ch., erected by his friends, with a bas-relief likeness by Thorwaldsen, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened and patriotic statesman. Excavations begun in Nov. 1874, in front of the portico, brought to light some of the steps which led from the paved area, also two ornamental bas-reliefs belonging to the vestibule. This area was a large open space, paved with travertine, which extended in front of the Pantheon. It went as far as the Via della Coppelle, and the house No. 7, Via degli Orfani on the E., and the Palazzo Crescenzi on the W., mark its width. A triumphal arch stood in the middle.

In 1878 the historical interest of the Pantheon was increased by becoming the mausoleum of the first King of United Italy. His remains are placed in the central niche on the rt. His monument was designed by the architect Manfredi, who commenced it in 1886.

Temple of Romulus, son of Maxentius (see *Sacra Via*).

Temple of Vesta (see *Roman Forum*).

Temple of Saturn (see *Roman Forum*).

"Temple of the Sun."—The ruins so called are now known to be part of the immense *Themæ* of Constantine. The upper terrace of the Colonna gardens, on the Quirinal, was formerly the site of part of these baths. The remains were in better preservation in the time of Sixtus V., and bore the name of *Frontespizio di Nerone*. Palladio, du Pérac, and other architects, have left interesting drawings of

them; but the only traces which have come down to us are part of the architrave and frieze, and the angle of a pediment in the Corinthian style, highly ornamented. In point of size they are the most stupendous fragments of marble in Rome. Their style and exaggerated ornamentation are certainly in favour of the opinion which determine the date of their construction at a period when art was in a state of decay. In lowering the *Piazza del Quirinale* in 1864-65, part of the massive foundations of Constantine's buildings were discovered in concrete, composed of broken lava and Puzzolana cement, remarkable for its extreme solidity, and covering a fine fragment of the Servian wall. In fact, the line of this early fortification seems to have been turned to advantage for the support of the high terrace on which the temple stood, as more than one-half of its substruction rests on the massive tufa wall of Servius. The best preserved portion is to be seen over the modern washing-troughs in the Colonna Gardens. In levelling the new *Via del Quirinale*, in 1879, a portion of the concrete *platea* of this temple was revealed in front of the gate of the Colonna Gardens, but was destroyed in the prosecution of the works.

On the rt. of the temple, as we look towards the city, are the remains of the vast staircases, which afforded a direct communication between this part of the Quirinal and the field of Agrippa in the Campus Martius, at the foot of the hill. The extensive vaults under the staircases, which, according to Vopiscus, were employed as cellars for the wine sold to the people, are now filled with hay for the adjoining cavalry barracks of la Pilotta.

Temple of Trajan.—Of the magnificent edifice raised by the Emperor Hadrian to his great predecessor, and which was situated near the Forum of the latter, the only portions that remain are some substructions beneath the Pal. Valentini, entered from the *Piazza dei SS. Apostoli*. Some fragments of large fluted Corinthian columns in Pavo-

nazetto marble, with portions of an elegant frieze and architrave, discovered under this palace, belonged without doubt to the edifice raised by Hadrian.

*So-called* "Temple of Venus and Cupid" (see Sessorian Palace).

Temple of Venus and Roma (see Sacra Via).

Temple of Vespasian (see Roman Forum).

**Ionian Temple**, discovered in 1837 under the block of houses between the Via de' Specchi and the street and square of S. Salvatore in Campo. It was carefully re-examined in 1873 by the Archæological commission, when two beautiful fluted columns of the Ionic order, 5 ft. in diameter, were discovered, lying across the Via de' Specchi, at a depth of 15 ft. The actual remains visible under the house Nos. 9, 10, consist of a massive basement approached by four wide steps, on which stand six stumps of fluted columns of Greek marble.

"**Temple of Hercules**," formerly called of **Vesta**.—This elegant little temple, in the Piazza della Bocca della Verità, near the Ponte Rotto, and the Temple of Fortuna Virilis, has been for ages the admiration of travellers. Pictures, engravings, photographs, and models in bronze and marble have made it better known, perhaps, than any other ruin in Rome. It consists of a circular cella surrounded by a peristyle of 20 Corinthian columns, of which only one has been lost. The entablature and original roof have entirely disappeared, and are now replaced by a mere covering of tiles. The diameter of the cella (the ancient portion of which, as well as the columns, are of white marble) is 26 feet; the circumference of the peristyle, 156; the diameter of the columns about 3, and their height 32. The edifice is generally referred to the time of the Antonines, though there is some probability that it was constructed in the

reign of Vespasian, one of whose coins represents a temple of the same form. Under the Christian rule it was first consecrated under the patronage of S. Stefano delle Carozze; but was subsequently known as the church of S. M. del Sole.

Antiquaries have at various times suggested more than twenty different classical names for it. That of Vesta seems to have been proposed on account of the circular form of the building. Modern topographers regard it as the temple of the *Mater Matuta*, which stood on the forum Boarium, inside the Porta Carmentalis.

### § 21. THEATRES AND AMPHITHEATRES.

**Theatre of Balbus**, erected A.U.C. 741, by Cornelius Balbus, at the desire of Augustus. It was the smallest in Rome, although it is said to have contained 11,600 spectators. The Palazzo Cenci stands upon the eminence formed by its ruins, but the only fragment now visible is a portion of one of the "*cunei*," which may be seen below that palace near the gate of the Ghetto, and 2 columns with part of an architrave on the sides of the door of a house, No. 23 in the adjoining street of Sta. Maria in Caceris, supposed to have belonged to the *cryptoporticus* of the theatre. Near this the 2 colossal statues of Castor and Pollux, which now stand at the top of the stairs leading to the Piazza of the Capitol, were found during the pontificate of Pius IV.

**Flavian Amphitheatre** (see Colosseum).

**Theatre of Marcellus**, the second theatre opened in Rome, in the level space near the Forum Olitorium, or great vegetable market, between the S. declivity of the Capitoline Hill and the Tiber. It was begun by Julius Cæsar, finished by Augustus, and dedicated by that emperor to the young Marcellus, son of his sister Octavia, whose name he gave to the magnifi-



cent porticus adjoining the theatre, which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting. The design of the building may be compared to that of the Colosseum. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been replaced by the upper stories of the modern houses. Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins have formed a hill of some size, on which the Palazzo Orsini was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls, which sustained the seats, may be still seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is stated by the Regionary Catalogues that the building was capable of containing 20,000 spectators. In the 11th century it was converted by Pierleone into a fortress, and was afterwards a stronghold of the Savelli. From them it passed to the Massimo and Orsini families. A fragment of the ground-plan of this theatre, with the name annexed, is preserved in the Pianta Capitolina.

**Theatre of Pompey**, the first theatre erected in stone at Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by several of the later emperors. It was also repaired by Theodoric, and may therefore be considered to have been entire in the middle of the 6th centy. *In the middle ages* it was converted into a fortress, and was a stronghold

of the Orsini during the troubled times of the 11th and 12th centuries. There are few monuments with which so many historical associations are connected as this theatre. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, added to the theatre a temple dedicated to Victory or Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The ancient plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the porticus is imperfect. The site occupied by the theatre lies between the chs. of S. Andrea della Valle on the N., and San Carlo à Catinari, the Piazza di Campo di Fiori, on the W.; the Via dei Chiavari, the Via dei Giuaponari, and the Via di Torre Argentina on the E. The Palazzo Pio is built upon its ruins. It was on this site that was discovered, in 1864, the colossal bronze statue of Hercules, now in the Vatican Museum. The semi-circular form of the theatre, and even the inclination given to the ground by the vaultings upon which the seats rested, may be traced by following the houses from the ch. of S. M. della Grotta Pinta to the Piazza dei Satiri. In the cellars and vaults of the Palazzo Pio some arches and fragments of massive walls may be examined; but it is to be regretted that so little of a building of such peculiar interest in the history of the Roman people is accessible. In front of the theatre, extending in the direction of the modern Teatro Argentina, was the famous porticus of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica. In this porticus Brutus, as we are told by Appian, sat in judgment as prætor on the morning of Cæsar's death. Close to the theatre was the memorable Curia, in which

\* Even at the base of Pompey's statue, which all the while ran blood, great Caesar fell."

The celebrated statue of Pompey (described page 383) was found here. Among the historical facts connected with this theatre, Aulus Gellius mentions the grammatical question which arose in regard to the inscription on the Temple of Victory, whether the third consulate of Pompey should be expressed by *cos. tertium* or *tertio*. The literary men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tert.* Subsequent grammarians seem to have inclined to *tertium*, as we see inscribed over the portico of the Pantheon.

#### Amphitheatre of Statilius Taurus.\*—

In laying the foundations of the Palazzo di Monte Citorio (House of Parliament since 1872) under Innocent X., masses of masonry were discovered still retaining the form of "*cunei*." These ruins were attributed by the older antiquaries to the Amphitheatre of Statilius Taurus, which was dedicated in the 4th consulate of Augustus. It is more probable, however, that it stood nearer the Tiber, perhaps on the site of Monte Giordano and the Palazzo Gabrielli.

**Amphitheatrum Castrense.**—Between the Porta S. Giovanni and the Porta Maggiore, and adjoining the ch. of Santa Croce in Gerusalemme, are the remains of this amphitheatre, supposed to be the Amphitheatrum Castrense of the Catalogues. Its precise date is unknown, but it is generally believed to have been erected in the reign of Tiberius. It is built entirely of brick. During the reign of Aurelian a portion of its circuit was included to form a part of the new walls of the city. On the outside we see the arches of the lower tier filled up;

\* Statilius Taurus was commander-in-chief of the land forces of Augustus at the time of the battle of Actium, and built this amphitheatre in the following year.

but the half-columns of the Corinthian order, with their brick capitals, are still visible. The inside exhibits little beyond the outline of the greater axis of the ellipse. In the arena, bones of wild beasts have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the building was richly decorated. Outside the city wall, and close to it, are traces of a circus, which antiquaries suppose to have been the Circus Varius, erected by Heliogabalus.

#### § 22. TOMBS, COLUMBARIA, AND CATACOMBS.

**Mausoleum of Augustus**, between the Via dei Pontefici and the Via Ripetta, erected by Augustus in his 6th consulate (b.c. 27), in the then open space about midway between the Via Flaminia and the Tiber. It was a circular building, stated by ancient writers to have been 220 Roman feet in diameter. Strabo describes it as the most remarkable monument in the Campus Martius, and says that it "was raised to a considerable elevation on foundations of white marble, and covered to the summit with plantations of evergreens. A bronze statue of Augustus surmounted the whole. In the interior were sepulchral chambers containing his ashes and those of his family. The ground around the mausoleum was laid out in groves and public walks." The entrance, which was on the S. side, was flanked by 2 Egyptian obelisks, of which one now stands in front of the Palace of the Quirinal, the other in the Piazza of S. Maria Maggiore. The mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. No one was buried here after the latter emperor. The first member of the imperial family whose ashes were deposited here was the young Mar-

cellus, who died A.D. 22; and to whose memory Virgil touchingly alludes in his *Æneid* (vi. 873). The mausoleum is supposed to have been first devastated by Robert Guiscard; it was converted into a fortress in the 12th century by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. It was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were forbidden; it is now a covered circus and theatre, named from Humbert I. with an entrance from the Via dei Pontefici, through the Palazzo Correa. The ruin has been much built upon and hidden, but the outer circular wall is still visible from the court of the Palazzo Valdambrini, in the Via Ripetta. The walls are of immense thickness, a good example of *opus reticulatum*, and, though the interior is to a great extent filled up with rubbish, the part accessible is sufficiently capacious to hold many hundred persons. Connected with the mausoleum, and corresponding to the Via degli Otto Cantoni, adjoining the ch. of San Carlo in the Corso, was the *Bustum*, mentioned by Strabo, where the bodies of the imperial family were burned. The site of this was discovered in the last century, between the ch. of San Carlo and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the family of the Cæsars. Five of them may still be seen in the Hall of the Statues (see p. 294) in the Vatican, where they serve as pedestals. A *cippus*, bearing the name of Agrippina, the wife of Germanicus, is preserved in the courtyard of the Palazzo de Conservatori.

**Tomb of the Baker Eurysaces**, outside the Porta Maggiore, on the Via Labicana. This very curious monument was discovered in 1838 imbedded in the walls built by Honorius, close to the colossal gateway in the Claudian *agneduct*; it was consequently so effectually concealed that its existence was *unknown to the older antiquaries*,

although in the Galleria degli Uffizi, at Florence, a drawing has been discovered by Herr Abeken, probably by Baldassarre Peruzzi, or G. de Sangallo, in which part of this monument, and some letters of the inscription, are shown. It is a quadrilateral building of unequal sides, in 3 stories covered with slabs of travertine. The 1st story, or basement, is plain; the 2nd is composed of stone mortars, such as were used by bakers for kneading their dough. On the band above is the following inscription, which is repeated three times on the faces of the tomb:—EST HOC MONIMENTVM MARCEI VERGILEI EURYSACIS PISTORIS REDEMPTORIS APPARET; showing that Eurysaces was not only a baker, but a public contractor or purveyor of the *apparitores*. Above this are 3 rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, with several interesting bas-reliefs, representing the various operations of baking, the carrying of the corn to the mill, the kneading-trough, the oven, and the final weighing and distribution of the bread. On the wall upon the opposite side of the road has been placed a bas-relief representing the baker and his wife, and the following inscription:—FVIT ATISTIA VXOR MIHEI—FEMINA OPTVMA VEIXSIT—QVOIS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO. Of the ancient *Panarium*, or bread-basket, mentioned in the concluding word of this inscription, and which formed the sarcophagus of Eurysaces and his wife, a fragment has been discovered. The workmanship and the spelling of the inscription indicate the end of the republic, or the first years of the empire.

**Tomb of Bibulus**.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-eastern angle of the Capitoline Hill. It forms part of the wall of a house in the Via di Marforio, on the l. hand side on enter-

ing from the Via della Ripresa de' Barberi, and stood close outside the Porta Ratumena of the Servian wall on the rt. of the street leading from the Forum to the Campus Martius. It is a quadrangular monument of travertine, ornamented with pilasters of the Doric style; part of the entablature and ornamented frieze are still standing. In the centre is a niche, with a moulded architrave. On the pedestal is an inscription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (SENATUS CONSULTO POPULIQUE JUVSSU) to erect on it the sepulchre of C. Publicius Bibulus, the plebeian ædile, and his posterity, "HONORIS VIRTUTISQUE CAUSSA." This tomb seems to date from the first century B.C. A portion of a similar inscription exists on another face of the monument, partly built into the wall of the adjoining house.

Nearly opposite, in the same street, are the remains of another sepulchre, attributed to the Claudian Family, who were also presented by the S. P. Q. R. with a burial-place at the foot of the Capitol. It is now a huge shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently belonged to a tomb. The Flaminian Way (a portion of which has been laid bare in levelling the street) passed between these two tombs in its course to the Forum.

**Tomb of Cæcilia Metella**, about 2 m. from the Porta di S. Sebastiano, on the Appian Way,\* and 3 from the ancient Porta Capena, erected more than 19 centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Cæcilius Metellus, who obtained the name of Creticus for his conquest of Crete, B.C. 68. This noble mausoleum is one of the best preserved sepulchral monuments about Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a stream

of lava from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement. This basement is composed of concrete, consisting of small fragments of lava and of brick, united by a cement formed of lime and Pozzolana, strengthened by large square bond-stones of travertine, which project at intervals from the mass to support the external marble coating. This coating was stripped at various times for making lime, and Clement XII. removed the larger blocks to construct the fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. in the 13th century, when the tomb was converted into one of the strongholds of his family, the Caetani. The frieze is decorated with bas-reliefs in white marble, representing festoons alternating with bulls' heads, from which the tower obtained the modern name of "Capo di Bove." On a marble panel below the frieze, on the side towards the Via Appia, is the inscription:—*CÆCILIAE—Q. CRETICI . F.—METELLÆ . CRASSI.*—Immediately over the inscription is a bas-relief representing a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture: the figures on the opposite side have been effaced. The interior contains a circular dome-shaped chamber, lined with brick; the diameter of this chamber is about 15 ft.; the sarcophagus of white marble, now standing in the court of the Farnese Palace, is stated on doubtful authority to have been found in it; the roof has entirely disappeared, but the inclination of the stonework shows that it was conical. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart.

\* See *Environs, Via Appia.*

"There is a stern round tower of other days,  
 Firm as a fortress, with its fence of stone,  
 Such as an army's baffled strength delays,  
 Standing with half its battlements alone,  
 And with two thousand years of ivy grown,  
 The garland of eternity, where wave  
 The green leaves over all by time o'er-  
 thrown;—  
 What was this tower of strength? within its  
 cave  
 What treasure lay so lock'd, so hid?—A  
 woman's grave."

Adjoining the tomb are the extensive ruins of the Caetani fortress. As early as the beginning of the 13th century the Savelli family had converted the ruin into a stronghold; the Caetani, before the close of the same century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. Their armorial bearings are still visible on the walls. The ruined chapel, with its pointed windows, in style is not unlike the Northern Gothic of the 13th century, though less refined in detail. It was founded in 1296 by the Caetani. On a wall adjoining the monument of Cœcilia are fragments of 2 marble tombs, discovered in 1824, belonging to Q. Granicus Labeo, Mil. Tribune of the 3rd Legion, and of a certain T. Crustidius. The pavement of the Appian Way, then remarkably perfect at this spot, was laid open at the same time, but the polygonal masses of lava have been since removed, and the road is now macadamised. There is a subterranean passage leading from the fortress to a catacomb, which is supposed to have been excavated by the Caetani. A short way on the l. beyond this tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comp-tonite, Gismondite, &c.: of which the *scientific traveller* may see some fine specimens at Rome in the Museum of the Sapienza.

Pyramid of Caius Cestius, now the only sepulchral pyramid in Rome, situated close to the Porta di San Paolo, near the Protestant burial-ground. The monument is partly within and partly without the wall of Aurelian, who included it in his line of fortifications. It is a massive pyramid of brick and tufa in the centre, covered with slabs of white marble from the base to the summit. It stands on a square basement of travertine 3 feet high. The height of the pyramid is 114 feet, the length of each side at the base 90. In the centre is a small chamber, 13 feet long, the stuccoed sides and ceiling of which are covered with painted arabesques, which were first brought to light by Ottavio Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the paintings at Pompeii; they still retain some of their colour, though much injured by the damp and the smoke of torches; they represent 4 female figures with vases and candelabra. The entrance is on the side of the cemetery. [The key to this chamber is kept by the custode of the Protestant burial-ground close by.] At 2 of the angles are fluted columns of white marble, of the Doric order, discovered during the excavations of 1663. At the other angles 2 pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, which probably belonged to a statue of Caius Cestius. The inscriptions relate to the completion of the Pyramid by the executors of C. Cestius, two of whom bore names well known in the time of Augustus—M. Valerius Messalla Corvinus and L. Junius Silanus. There are 2 ancient inscriptions on the monument; the first, in letters of large size, is repeated on the eastern side:—C. CESTIUS. L. F. POB. EPVLO. PR. TR. PL.—VII. VIR. EPVLONVM. The other is on the front facing the road to Ostia: it records the completion of the pyramid in 330 days: the letters are consider-

ably smaller than those of the former inscription:—OPVS . ABSOLVTVM . EX . TESTAMENTO . DIEBVS . CCCXXX.—ARBITRATV . — PONTI . P . F . CLA . MELAE . HEREDIS . ET . POTHII . L. The monument is of the age of Augustus, and, as shown by the inscriptions, was completed in 330 days by his heir, Pontius Mela, and his freedman Pothus; C. Cestius was of the Pobjician gens, a prætor, a tribune of the people, and one of the 7 *epulones*, appointed to prepare the banquets of the gods at public solemnities. He was probably the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th century the base of the pyramid was buried under 16 feet of soil. It was cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the Via Ostiense by Gregory XVI.

Tomb of St. Constantia (see Church of Sta. Costanza).

Tomb of the Empress St. Helena,  $1\frac{1}{2}$  m. beyond the Porta Maggiore, on the Via Labicana, leading to Colonna. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the construction of the concrete vaults. The tradition of the Church has pointed out this ruin as the mausoleum of the empress Helena, mother of Constantine, who died in Palestine at a very advanced age, whilst by some it has been described as the church raised by Constantine to SS. Peter and Marcellinus, whose cemetery or catacomb lies beneath. There is indeed no doubt that one of the large porphyry sarcophagi in the Hall of the Greek Cross at the Vatican was removed from it by Anastatius IV., and deposited in the Lateran Basilica, from where it was transferred to the museum by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are 8 circular *recesses*. From inscriptions found here it appears that the sur-

rounding district was occupied by the cemetery of the Equites Singulares, from the 2nd to the 4th century of our era. One of these inscriptions, on the l. of the entrance, with a curious bas-relief of a knight and his page, bears the names of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark. A farmhouse, and a ch. dedicated to SS. Peter and Marcellinus, have been built in the interior of the ruined edifice. A flight of steps leads from the sacristy to the catacombs of these saints beneath. A quarter of a mile farther on the road, in the *Vigna del Grande*, is a Catacomb, to which the name of St. Helena has been given.

The Mausoleum of Hadrian, afterwards a mediæval fortress, and now the Castle of St. Angelo, was erected by Hadrian about A.D. 130, on the rt. bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, on the opposite bank of the river, in which the last vacant niche was filled by the ashes of Nerva. The tomb was probably completed by Antoninus Pius (A.D. 140), who removed the ashes of Hadrian from Puteoli, where they had been deposited in a temporary sepulchre. Hadrian died at Baia, but we know from Dion Cassius that he was interred near the Ælian bridge, in a tomb which he had himself erected. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines, and of many of their successors down to the time of Septimius Severus. The ashes of Antoninus Pius were deposited here A.D. 161; of Marcus Aurelius, 180; of Commodus, 192; and of Septimius Severus, 211. It is a massive circular tower, 98 ft. in circumference, cased on the outside with courses of peperino, and standing on a square basement, 247 ft. in length. Procopius, who saw it in the 6th century, before it was despoiled, is the oldest writer by whom

it is described. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has 4 equal sides, each a stone's-throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that, when assailed by the Goths under Vitiges, in 537, the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian it was successively held by the Goths and the Greeks, and at length passed into the possession of the Exarchs, and became their citadel in Rome. At the close of the 6th century, according to Church tradition, while Gregory the Great was conducting a procession to St. Peter's to avert the pestilence which followed the inundation of 589, the Destroying Angel appeared to him on the summit of the fortress sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel; the present statue dates from 1740. The name of St. Angelo was derived from this circumstance, but does not appear to have been applied for several centuries. In the 10th century the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora, the widow of Count Alberico of Tusculum so celebrated in the history of that lawless period. John XII., about A.D. 960, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescentius Nomentanus, the consul, who increased the fortifications to defend himself against the emperor Otho III., who

had marched into Rome in defence of the pope. Thence it acquired the name of the Castellum Crescentii, as described by several old writers. The history of the fortress from this time would be an epitome of the history of Rome through the middle ages. In the 11th and 12th centuries it was held by the Orsinis. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface XI. repaired the fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of Bernini, and completed the fortifications with cannon made with the bronze stripped from the roof of the Pantheon. The ancient portion of the building, forming the circular mass below the brickwork, may easily be distinguished from the latter additions of the popes. All the upper part is modern. The ancient quadrangular basement was laid bare on one side in 1825, and found to consist of blocks of peperino mixed with brickwork. About the same time the original entrance facing the bridge was laid open, and excavations were commenced in the interior. It was ascertained that the immense mass contained in the centre a large square sepulchral chamber, to which led a corridor winding round the building, parallel to its outer walls. This spiral corridor—which we now descend with the aid of torches from a door leading out of the modern staircase—is 30 feet high and 11 feet wide, built of brick in the very best style, and still retains traces of its marble facing and some fragments of the white mosaic with which it was paved. It was lighted by two conical apertures, which show the enormous thickness of the walls. The entrance was a massive arch of

travertine, opening towards the Ælian bridge, now blocked up. Opposite this doorway is a niche which contained the colossal bust of Hadrian, now in the Rotonda at the Vatican Museum. The sepulchral chamber, in the form of a Greek cross, is in the centre of the mausoleum; the largest niche is supposed to have contained the sarcophagus which enclosed the ashes of Hadrian, whilst those of his successors were placed in the others. It is lighted by two windows perforated in the thickness of the walls; the modern stairs leading to the upper part of the edifice pass over it. Excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks of peperino are fitted with the utmost nicety, and yet the holes in the walls, and the ornaments discovered during the excavations, prove that they were covered with marble. Among other objects found at various times among the ruins of the *Moles Hadriani* are the large granite sarcophagus, the lid of which now forms the font in St. Peter's; the Barberini Faun, now at Munich; the Dancing Faun, in the Florence Gallery; and the porphyry sarcophagus, removed by Innocent II. to the Lateran, for his own tomb. In the modern part of the building is a saloon, painted in fresco by Pierino del Vaga. Higher is the square saloon, now a barrack-room, ornamented with frescoes and beautiful stucco reliefs by Giulio Romano; both have suffered from neglect. Opening out of this hall is a circular apartment surrounded by presses, in which were once preserved the secret archives of the Vatican. In the centre stands a huge iron-bound chest, which contained the papal treasures when the pope was forced to take refuge in the castle of St. Angelo. Ascending still higher are several dark and dismal cells; one larger than the rest contains a great number of jars for oil, and is supposed to have served as a store for that commodity, which was heated and

poured on to the heads of assailants. Near this are some small cells, in one of which tradition reports that Beatrice Cenci was confined. A winding stair now leads to the platform on the summit, from which the view over the city, and the N.E. part of the Campagna, is very fine. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. A grand display of fireworks (*girandolo*) takes place at the castle on the national fête, *dello Statuto* (1st Sunday in June). Permission to see the castle can be obtained from the chief of the divisional staff of Rome (Via del Burro 147).

**Mausoleum of Lucilius Pætus.**— This circular monument, much resembling in construction that of Cæcilia Metella, was discovered in 1885 in the grounds of the Chevr. Bertone, on the left of the Via Salaria, half a mile outside the gate. It consists of a cylinder of admirably worked travertine masonry, 10½ feet high, comprising the basement and cornice, and nearly 115 ft. in diameter. It fronted an ancient road. The grand inscription, carved on enormous blocks of marble in perfectly formed letters, each nearly 3 inches high, and still showing traces of red, proves the monument is of the time of Augustus, and was built by Lucilius Pætus and his sister, Lucilia Polla, during their lifetime. The inscription runs thus:—

V. LVCILIVS . M . F . SCA . PAETVS  
 TRIB . MILIT . PREF . FABR . PRÆF .  
 EQVIT .  
 LVCILIA . M . F . POLLA . SOROR

The Mausoleum was surmounted by an earthen cone about 55½ ft. high. From the position of other tombs adjoining the mausoleum we infer that it had already been buried and hidden, to the upper cornice, in the second half of the 3rd century, when this quarter became a suburban necropolis.

The excavation of this monument was continued in the summer of 1886, and the entire semicircular curve of the left side was revealed, stripped



not only of its marble coating, but also of most of the travertine lining of the basement. At a point opposite the inscription was discovered the entrance. It leads through a vaulted corridor 36 ft. long, paved with travertine, to the sepulchral chamber in the centre of the monument. On each side of the corridor is a cornice with stucco reliefs, now mostly destroyed. The cell, 9 ft. 9 in. by 6 ft. 6 in., has solid pilasters at the four angles to sustain the vault.

In the walls are three niches to receive the cinerary urns, but the contents were plundered when the cell was transformed into a small cemetery. At that period a rude sarcophagus of travertine was placed in the central niche, opposite the entrance, with a kind of parapet wall before it. The niches to rt. and l. were similarly walled up to the height of about 3 ft. from the ground; remnants of a skeleton were found in the space thus enclosed to the l. resembling the *arcosoli* of the catacombs.

Two rows of loculi were found on each side of the corridor, almost intact and mostly closed with tiles, but some with marble slabs, from more ancient sepulchral monuments, with the original inscriptions turned inwards. In the pavement of the corridor near the entrance is a descent to a lower story excavated in the tufa. This is a sepulchral ambulatory 98 ft. long, containing numerous loculi still closed, many of which from their dimensions appear to have contained the corpses of children. This transformation of the mausoleum of the Lucilii into a hypogeum took place probably about the end of the 4th century.

The sepulchres of the original monument have entirely disappeared, but two marble portrait busts were found during the recent excavations. They are both life size and of artistic merit. One, which is in tolerable preservation, represents a man in military dress, with the *clavys* buckled on the left shoulder and the parazonium across his breast. On his head is a *ivic crown*. Only the head remains

of the other bust, which is much damaged, but still reveals the delicate features of a young woman. We may conclude that these portraits represent Lucilia Polla and her brother, M. Lucilius Pœtus.

**Tomb on the rt. of the Porta Salaria.**—This most interesting fragment was discovered at the commencement of 1871, in destroying the massive towers of the Porta Salaria which dated probably from the time of Aurelian. It consists of an oblong construction in the style of that of Bibulus, and is, therefore, one of the most ancient sepulchral monuments in or about Rome. No inscription has been discovered to indicate its age or the name of its occupant. One of its peculiarities is the insertion of black marble pedestals under the white marble pilasters. On the opposite side of the gate—the N.E.—is a still larger tomb of a circular form, in travertine, which is supposed to have belonged to a branch of the Cornelian family. The marble cippus of Sulpicius Maximus, now on the ground floor of the Capitoline Museum, was discovered between the square tomb and the modern Porta Salaria.

**Tomb of Plautius**, noticed in the excursion to Tivoli (see *Environs*).

**Tomb of the Aterii.**—On the rt. of the Porta Pia, at a little distance, stands the Porta Nomentana of Honorius, closed in the 16th century by Pope Pius IV. One of the towers protecting the old gate rests upon a massive square tomb of concrete, with traces of its travertine facing. A broken inscription discovered in front of the tomb in 1827, revealed the name of Q. Aterius, named by Tacitus as the worst flatterer of Tiberius.

**Tomb of the Nasos.**—Of this interesting sepulchral monument of the family of Ovid very little now remains (part of it is in the Brit. Mus.); it was discovered in 1674, and described by Bartoli and Bellori, who have luckily left careful drawings of its

paintings, in their *Pictura Antiqua*. It is situated on the Via Flaminia, beyond the fifth mile, a short way from the modern *Casale di Grotta Rossa*. Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry, facing the road. The interior, elegantly decorated, contained inscriptions to Quintus Ambrosius Naso, to his wife and freedmen. The paintings represented a poet conducted by Mercury to the Elysian Fields, supposed to be Ovid, and several subjects from his *Metamorphoses*; hence it has been concluded that this was the last resting-place of one of his collateral descendants. This ruin was much injured in 1886 by extensive quarrying of the adjoining rock.

**Tomb of the Scipios**, in a vineyard near, and before reaching, the Porta di S. Sebastiano, on the left of the Appian Way,\* perhaps the most ancient of all the tombs yet discovered. In 1616 an inscription on a slab of Alban stone, now in the Barberini library, was discovered here, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495, who founded the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei pronounced the inscription a forgery. In May, 1780, the brothers Sassi, then owners of the ground, in enlarging the grotto underneath the gardener's house, chanced to find two peperino slabs, containing the name of P. Scipio, son of the Africanus, engraved in red letters; which discovery left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its contents were brought to light. Several recesses or chambers were discovered, irregularly excavated in the tufa, with a sarcophagus and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the Via

\* See *Environs, Via Appia*.

Latina: it has a solid arch of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain cornice moulding. Upon this rests the base of a Doric column, indicating a second story. In one of the larger chambers was found the celebrated sarcophagus of peperino, bearing the name of L. Scipio Barbatus, now in the Vatican (see *Vatican*). The chambers at present contain nothing but incorrect copies of the inscriptions, which have been transferred to the Vatican.

"The Scipios' tomb contains no ashes now;  
The very sepulchres lie tenantless  
Of their heroic dwellers." *Childe Harold*.

The plan has been altered, and falsified by new constructions, and little is left *in situ* to show its original appearance. Several inscriptions bearing the names of persons of the great consular families of Cornelii, Cossi, and Lentuli were also discovered in this tomb, some of them buried after the extinction of the Scipio family. Scipio Africanus was buried at Litérnum, where he died; but we know from Livy that his statue, with those of Lucius Scipio and Ennius, was placed in front of the family mausoleum at Rome. This whole site was purchased by the Municipality in 1886.

**Tomb in the Vigna Volpi**.—Between the ch. of S. Saba, and the bastion of Sangallo on the Aventine, on the left side of the old Via Ardeatina, are the remains of a gigantic mausoleum, now enclosed within the walls of the Vigna Volpi, formerly Cavalieri. The plan of the mausoleum is circular; a vaulted corridor leads to the central hall, decorated with square niches, and surrounded by several rooms, or hypogæa, the entrance to which is now filled up with earth and rubbish. Although this magnificent tomb exceeds in size that of Messala Corvinus and Cæcilia Metella, yet nothing is known about its history, or external architecture, as only its nucleus of concrete has escaped destruction.

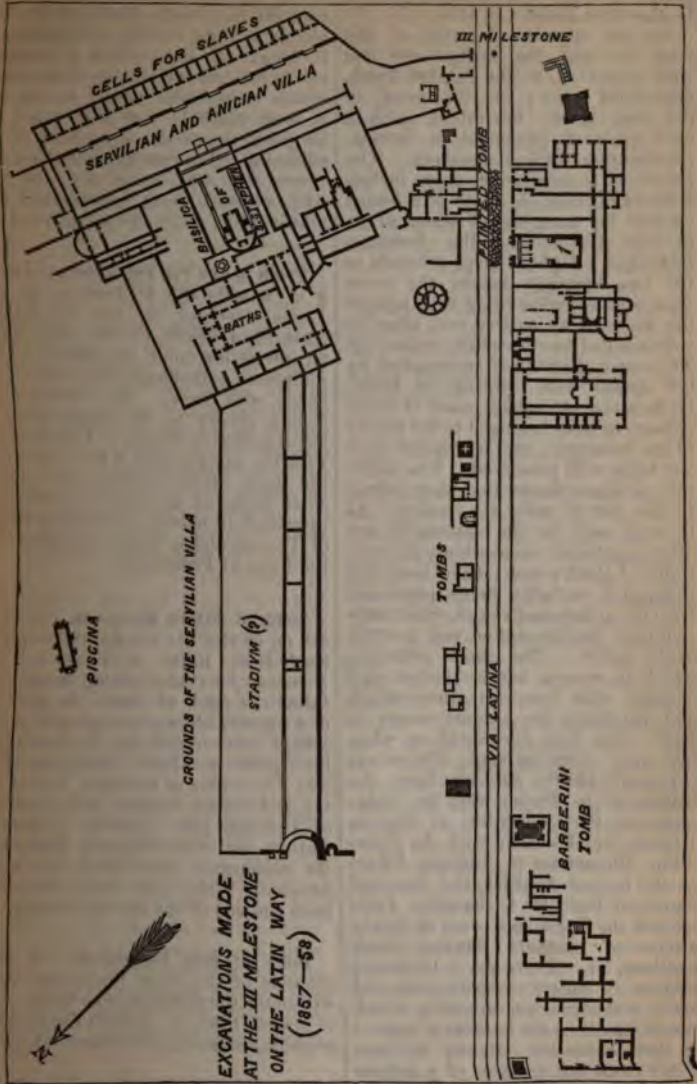
**Tomb of the family of the Sempronii**.—This very interesting fragment was

discovered in 1864, in lowering the western ascent to the Quirinal by the Via della Dataria. It is at a considerable depth below the surface, and covered by extensive constructions of the Empire of two distinct periods, the latest belonging probably to the Baths of Constantine, and by an ancient road, with its pavement in blocks of lava. The ruin consists of a massive façade of rectangular blocks of travertine, in finely fitted courses, pierced with a handsome arch, and surmounted by a cornice on which are sculptured palm-branches, and in elegantly-formed letters this inscription:—CN. SEMPRONIUS . C. F. ROM.—SEMPRONIA ON. F. SOROR. LARCIA . MI. (OR MV.) (OF MUNATI) F. MATER IF,—which leaves no doubt as to its destination. Judging from the form of the letters and the general style of the monument, it must have been erected in the last century B.C., and, like that of Bibulus on the Capitoline, marked the limits of the Servian Wall on the W. declivity of the Quirinal Hill and the position of the *Porta Sanquatis*, which led into the republican city from the Campus Martius. The tomb had evidently been rifled, as no other portion of it remains except the façade. It is situated within the palace of the royal household, on the rt. of the Salita della Dataria, and can be examined by applying to the Ministero della casa Reale.

**Tombs on the Via Latina.**—The line of sepulchres which bordered the Via Latina, and still marks its direction, crosses the modern road to Albano diagonally  $2\frac{1}{2}$  miles from Rome, going towards Frascati and Tusculum. The farm on the l. of the road here, and extending to the arches of the Claudian Aqueduct, is the Tenuta of the Arco Travertino del Corvo—a name derived from one of the large arches of the Claudian Aqueduct, which are built of travertine, under which the Via Latina passed, and from an abbreviation of *Corvinus*, a Roman family who had possessions, as appears from inscriptions discovered, hereabouts. In 1859 *Signor Fortunati*, while making exca-

vations on this spot, discovered the basilica of St. Stephen, and extensive substructions of a Roman villa, which, at the end of the 2nd century, belonged to Marcus Servilius Silvanus, and in the 4th century was the property of the illustrious Anician family. These excavations gave evidence of the former splendour of the villa. They included portions of mosaic, stuccoes, and frescoes, very fine slabs of marble, coins, and vases (see Plan of Tombs). Following up his researches, Sig. F. soon after came on the pavement of the Via Latina, lined with sepulchral monuments. The road itself consists as usual of polygonal blocks of lava, much worn, with a wide footway, evidently of the later Empire, judging from the careless manner of its construction.

On the rt. is a most interesting Tomb. The entrance is through a tetrastyle portico, which leads into an atrium and triclinium paved in mosaic; thence a double flight of steps descends into the funeral vaults. These consisted of two large chambers: the outer one, which has been much injured, has a large niche containing a very mutilated marble sarcophagus; the inner one is an oblong chamber 15 ft. long, with a vaulted roof covered with well-preserved stucco bas-reliefs, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, &c. "In the lunette over the entrance door is represented a female figure on the back of a winged fish, and in the opposite lunette the Hours dancing. The hundred small figures in this chamber have been shown by Dr. Peterseu to have a special allusion to the funeral rites of the ancients, and to their religious opinions regarding the souls of the departed." The side walls and floor were covered with marble slabs, whilst several sarcophagi covered with good bas-reliefs were placed around. These sepulchral chambers are considerably below the level of the Via Latina. As to the owner of this splendid mausoleum nothing is known. From the stamps on some bricks ex-



PLAN OF TOMBS ON THE VIA LATINA.

ployed in its construction, it appears to date from about A.D. 160.

On the opposite (L.) side of the road, but near the surface and less well preserved, is *The Painted Tomb*, discovered 1859; on the level of the road is the triclinium, with a well-preserved pavement in mosaic, representing marine monsters. The pavement is constructed on an incline towards the side, on which is a leaden conduit for carrying off water to the grounds of an ancient villa. From the triclinium a flight of steps descends to the two hypogæa below, the outer sepulchral chamber being built against the walls of an earlier one, after its entrance had been carefully walled up. The outer chamber is surrounded by low arches with paintings of birds; on them rest sarcophagi, some of which appear to have belonged to the family of the Paneratii; the inscription upon one being still preserved. The sculpture on these shows that they belong to the 3rd or early 4th century. As in some cases in the catacombs and other sepulchral excavations, the portraits of their owners have been left unfinished, probably being purchased from the undertaker's stock, which only required the inscription and portrait to be added. The inner chamber, which is square, has a vaulted roof covered with beautiful stucco-reliefs and paintings, the colours nearly as fresh when first discovered as when laid on 17 centuries ago. The reliefs represent chiefly subjects from the history of the Trojan war, the Judgment of Paris, Achilles at Scyros, Ulysses and Diomedes with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, and detached figures of Hercules Citharæus, Jupiter and the Eagle, and a set of lovely groups of centaurs hunting lions, panthers, &c. There are 8 landscape subjects in square compartments, and many arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice and at the angles were four figures in stucco, all now mutilated; one of them was perfect when discovered, but was

stolen by some early visitors to the excavation. In the centre of the floor stands a huge marble sarcophagus, 9 ft. long. It has, which is unusual, places for two bodies, the skeletons of which were found nearly entire. It is most probable that this tomb belonged to the earlier proprietor of the adjoining villa, namely Servilius Silvanus, who was consul A.D. 188 and who, we learn from Lampridius, was murdered by order of Commodus.\*

**Tomb in the Via Portuensis.**—About  $\frac{1}{2}$  m. outside the P. Portese in the Vigna Jacobini, on the Via Portuensis, Sir J. Savile, in 1887, discovered an interesting tomb containing richly sculptured sarcophagi, columbaria and loculi with urns. The inscriptions belong chiefly to the pagan period; but the coins to the age of Constantine, with the exception of a fine Aureus of the Emp. Galba—a rare coin. The chief works of art discovered were a bas-relief, in marble, of Pentheus king of Thebes, and a mosaic pavement of the Rape of Proserpine.

**Tomb of Vibius Marianus**, near the 6th m. on the Via Cassia, the old post road from Rome to Florence (see *Handbook for Central Italy*), commonly called the tomb of Nero. It consists of a massive oblong sarcophagus, with a huge cover in marble; in front is an inscription to Vibius Marianus, who was Procurator of Sardinia, Prefect of the 2nd Italian Legion, and a native of Dertona (the modern Tortona), and to his wife Reginia Maxima; the monument was raised by their daughter Vibia, and dates probably from the end of the second century.

**Tomb of Piso Licinianus.**—In the grounds of the Villa Bonaparte, just within the Porta Salara, was discovered in March, 1885, an ancient family hypogæum, containing seven marble Cippi.

\* An account of these discoveries will be found in Sig. L. Fortunati's 'Relazione degli Scavi e Scoperte lungo la Via Latina: Roma 1859'—1 vol. 4to.

that the tomb had belonged to the Licinian family. The largest cippus contained the ashes of Piso Licinianus. This was the Piso whom Galba adopted as his successor, 4 days before his assassination near the Temple of Saturn in the Forum A.D. 69. Piso was murdered on the same day by order of his rival Otho. Yielding to the entreaties of Piso's widow, Verania, Otho sold her his body, and she consigned his ashes to this tomb. The inscription on this cippus is as follows:—  
 DIS. MANIBVS. L. CALPURNI. PISONIS.  
 INCVI. LICINIANI. XV. VIR. S. F. ET.  
 VERANIAE. Q. VERANI. COS. AVG. P.  
 GEMINAE. PISONIS. FRVGI. The cippi are removed to the gardens of the Campanari Palace in the Via Nazionale, where, by permission of the owner, may also be seen 37 other cippi bearing votive inscriptions to various gods from soldiers, chiefly belonging to the cavalry corps of *equites singulares* of Trajan's time, on the occasion of their *honesta missio* or honourable dismissal from service. These were found in 1885, some in the same villa, and others in the Via Tasso. In a temporary museum in the same gardens are 3 grand sarcophagi, finely sculptured with the triumph of the Indian Bacchus, heads of Medusa, Diana, and Bacchus, &c., several others, smaller, with Bacchic subjects, a good torso, and many interesting fragments, all found in the excavations in the grounds of the Villa Bonaparte.

Tomb in the Vigna di Lozzano, about  $\frac{1}{2}$  mile beyond the Porta Pia, on the rt. of the gate, near the E. wall of the Castra Praetoria, and probably on the line of the road which led out of the Porta Viminalis. It consists of a cruciform chamber of travertine ornamented with a cornice, and contained three marble sarcophagi covered with bas-reliefs representing Orestes and the Furies, and the Niobides, which have been removed to the Lateran Museum.

Tomb of *Sergius Galba*, near Monte Testaccio.—In January, 1886, in making the main sewer to carry the drain-

age of the city into the Tiber beyond the church of San Paolo *fuori le mura*, the workmen found, near the marble wharf, 20 ft. below the surface, a tufa tomb 9 ft. high and 15 ft. long, with a single block of travertine on its face bearing the following inscription:—  
 SER. SVPICIIVS. SER. F. GALBA. COS.  
 PED. QVADR. XXX. This Sergius Sulpicius Galba, son of Sergius, must have been Consul with L. Aurelius Cotta in the year 144 B.C., and grandfather of Sulpicius Galba, who was sent by Cæsar to the Gallic campaign in 58 B.C. against the Nantuates, Veragri, and Seduni, and who was great-grandfather to the Emperor Galba. This tomb is to be re-erected in a piazza adjoining the wharf where it was found.

#### COLUMBARIA.

On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Aurelian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called Columbaria, from the rows of little niches, resembling those in a modern pigeon-house, which contained the *olla*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *olla*, sunk into the brickwork of these recesses, with the names on a marble tablet above. These Columbaria, from their construction, were capable of containing the ashes of large numbers of persons: they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near the tombs of their patrons. Many of the extensive Columbaria about Rome belonged to speculators who sold places for urns to any buyer. Such were those laid open along the Via

Appia and Via Latina, between the tomb of the Scipios and the Aurelia wall.

In early times, until the 5th century of Rome, the bodies of almost all classes were buried entire, as was also the custom amongst the Etruscans. About the 6th century of Rome the custom of burning the remains of the dead became nearly general, although the great Patrician families, such as the Cornelian Gens, still continued to follow the ancient mode of interment. During the early years of the Empire cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies was again introduced, and generally followed in the latter half of the 2nd, 3rd and 4th centuries of our era. It is to this latter period that are to be referred most of the sarcophagi to be met with in our museums. The early Christians, like the Jews, were interred in coffin-like urns, or in niches in the catacombs, with the bodies always entire; no instance to the contrary, in the hundreds of Christian cemeteries, having been yet discovered.

Columbaria in the Vigna Codini, on the Appian Way, immediately beyond the garden in which the tomb of the Scipios is situated. These Columbaria, of which 3 are well preserved, contain cinerary urns chiefly of persons attached to the family of the Cæsars, and are the most interesting Roman monuments of the kind. That first discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with niches for receiving urns. A flight of steps leads from the door above to the bottom of the Columbarium, the walls of which were covered with frescoes and arabesques, some well preserved, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called *improperly* that of the Liberti of Pompey: in it are several inscriptions to persons attached to the house-

hold of the family of the Cæsars, as *Medicus, Obstetric, Argentarius, Cimbalista*, and to a certain Hymnus Aurelianus, the librarian of the Latin Library in the Porticus of Octavia. On the floor are 2 rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium nearer the road appears to have been tenanted by a superior class of occupants than the other two; it contains what might be designated family vaults, as several of the niches are the property of the same person, purchased, as stated on the inscriptions, to receive the ashes of himself and his descendants, and often enclosed in a larger and decorated recess. Most of the inscriptions belong to the time of Tiberius, as members of his household are named—amongst others two officers of the Library of Apollo on the Palatine; and Sotericus, librarian of the Greek Library in the Porticus of Octavia. A curious record, was placed by a Roman lady, named Synoris Glauconia, over the ashes of her favourite dog, whose portrait accompanies the inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse, is that of Julia Prima to her husband. One of the most curious records belongs to a slave of the Emperor Tiberius, whose name is lost, but who is called *Cæsaris tutor* or buffoon. The inscription continues thus: *Mutus, argutus, imitator, Ti. Cæsaris Augusti, qui primum invenit caudicos imitari*. It seems that this poor man, being dumb, tried to divert the gloomy temper of his master by imitating the gesticulations of the advocates pleading in the Forum. It is known how deeply the lower classes in Rome disliked the crowd of solicitors who made the Forum resound with their loud and ceaseless talking from morning till night. This feeling is strongly alluded to in the graceful memorial of L. Apisius Capitolinus, in Marini's collection, containing a prayer to the gods to keep far from his tomb thieves, the evil-eye, and above all, juriconsults. The paintings in this Columbarium are well preserved. The

larger sarcophagi on the floor were placed here long after the original construction of the columbarium. To facilitate approach to the higher stories of niches, the tomb had on all sides wooden balconies, supported by brackets; this explains the many irregular holes in the walls.

The triangular space comprised between the Via Appia and Via Latina, and the later city wall of Aurelian, was occupied by numerous Columbaria, forming a vast necropolis.

**Columbaria of Hylas and Vitaline,** near the Porta Latina and the chapel of S. Giovanni in Oleo, excavated in 1832, by the Marchese Campana. It was originally about 12 ft. below the level of the surrounding necropolis, and reached by a flight of steps still in good preservation. On the wall opposite the staircase is a panel of coloured mosaic, enclosed by a frame of shells, and bearing the names of Gn. Pomponius Hylas, and Pomponia Vitalina, whose ashes were found enclosed in a beautiful glass vase now in the Vatican library. This columbarium was built by the Pomponii, like many others, as a matter of speculation, in which any one could purchase one or more places. Two inscriptions are remarkable as belonging, one to an *ornatrix*, or dressing-maid of Octavia, sister of Augustus, the other to a *pedisequus*, or footman of Tiberius. The paintings on the walls and the stucco relief, although certainly inartistic, are important from the subjects they represent. Most worthy of attention are the reliefs on a pediment, with the education of Achilles by Chiron, and Oknos twisting the rope of rushes, while the ass eats it up, &c. The key of this tomb is kept at the ch. of S. Giovanni a Porta Latina, close by.

**Columbaria of Lucius Arruntius, &c.**—Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road which follows the direction of the ancient Via Prænestina. That on the *l. hand* was constructed (A.D. 6) by *L. Arruntius*, the consul,

to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has 2 small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

The Vigna Belardi, in which these Columbaria exist, was bought in 1871, by the Compagnia Fondiaria Italiana, whose learned director, Signor G. B. Malatesta, executed extensive excavations in the triangle between the Via Prænestina and the Labicana. Five Columbaria were discovered within the period of a few weeks, containing many interesting monuments. (See **Temple of Minerva Medica.**)

**Columbarium of T. Claudius Vitalis,** discovered a few years ago in the grounds of the Villa Wolkonsky, between the ch. of St. John Lateran and S. Croce in Gerusalemme. It consists of 3 chambers superposed, and on the front is an inscription stating that the tomb belonged to Tiberius Claudius Vitalis, an architect, and was erected by Eutyehius, a member of the same profession. The Columbarium is built of brick and reticulated work, of the time of Nero. The terracotta sarcophagus, in the hypogæum, is of a much later period.

**Columbaria of the Freedmen of Augustus and Livia.**—Of these extremely interesting monuments nothing now remains except the illustrations of them, and plates, left by Piranesi and Gori. They stood on the left of the Appian Way. The inscriptions, about 300 in number, are preserved in the Vatican and Capitoline museums.

**Columbaria in the Villa Pamfildoria.**—These were discovered a few years ago in the grounds of this villa. In one of them are paintings of the



story of Niobe and her children, of Hercules and Prometheus, &c. Several tombs, marking the line of the Via Aurelia, were found near this Columbarium.

#### CATACOMBS.

A review of the Pagan and Christian monuments of Rome would be incomplete without a brief notice of those subterranean excavations which served as places of refuge and of worship to the earliest followers of our faith during the persecutions they had to suffer under the predecessors of Constantine, and of repose after death to so many thousands, from the earliest period of Christianity to the 6th cent. of our era.

The name of *Catacomb*, now generally applied to all these excavations, appears to have been first employed in the 7th cent. to designate a vault beneath the Basilica of St. Sebastian, on the Appian Way, *ad Catacumbas*, where the remains of St. Peter and St. Paul were placed when recovered from certain Greeks who were carrying them off by stealth to their country. Its general application, however, to these Christian sepulchres, was only at a much later period, for in the Acts of the Martyrs and early fathers of the Church, they are called *Cemeteries*, or *Places of Repose*.

The Catacombs are distributed in considerable numbers—about sixty in all—in every direction outside the walls of the city; but none exist within the precincts in modern Rome, not even inside the Aurelian wall, much less in the more ancient precinct of Servius Tullius, a circumstance accounted for by the enactment of the 12 Tables forbidding intramural interment.

An opinion was long entertained that these subterranean cemeteries were originally *Arenaria*, or sandpits, from which the Romans extracted that peculiar variety of volcanic sand called *Arena* by the ancients and *Pozzolana* by the moderns, so extensively used in the composition of mortar. A more

careful examination of the several catacombs leads to the conclusion that they were formed expressly for the purpose of Christian burial, and that the *Arenaria*, were only used as passages leading to them, as in the Catacombs of Sant' Agnese.

In order to understand the mode of excavation employed, the readers should know that the surface of the Campagna, where the Catacombs are situated, consists almost exclusively of volcanic rocks. These volcanic rocks are, however, of different natures and ages; first a rather compact conglomerate, called *tufa lithoide* by the local writers, the most ancient deposit of the Latian volcanoes, and still extensively employed as building-stone; and secondly coherent dejections of ashes and scoriæ, which, lying on the former, constitute, with a few currents of solid lava, a great portion of the surface of the Campagna. It is in the second deposit, which often solidified from having been deposited under water, called *tufa granulare*, that nearly all the Catacombs have been excavated, its dry and porous nature rendering it easily hollowed out into galleries without artificial support. The *pozzolana* above referred to generally forms insulated deposits, rarely of considerable extent, in the *tufa granulare*. These volcanic deposits constitute a series of low hills intersected by valleys, so that each cemetery may be considered as an insulated group, never crossing the intermediate depressions or ravines.

The Catacombs consist of an immense network of subterranean passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as may be seen in those near S. Lorenzo fuori le Mura. These galleries vary in length and height; in general they may be stated to be 8 ft. high by 3 to 5 ft. wide; the roof is either horizontal or slightly vaulted, and in the tufa of its sides are excavated the sepulchral *loculi* or graves, forming tiers above each other. These graves are irregular in size, as in depth, sometimes being destined to contain a

single corpse, in other cases two or three. The average number of graves in each tier is about 5, and their length 8 ft. When undisturbed they are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi* confined to the walls of the galleries, wider spaces called *Arcosolia*, consisting of an over arched grave, or a sarcophagus hollowed in the tufa, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers, surrounded with *loculi* and *arcosolia*, occur at intervals. These have often been converted into family vaults and places of worship: to these the name of *Cubicula* has been applied. A fourth description of crypts or chapels of larger dimensions were destined for places of meeting and worship.

A few of the Christian dead were deposited in marble urns decorated with Christian emblems; some of these sarcophagi may be still seen *in situ*, and others in the Christian Museum at the Lateran, although it is probable that the greater number of the latter were in the churches at the entrance of the Catacombs, or in the vestibules of the basilicas subsequently erected on their sites.

Very exaggerated notions have been entertained as to the horizontal extent of the Catacombs, some supposing them to reach as far as Tivoli on one side and to Ostia on the other; from the most accurate surveys made of late years, it is now certain that about sixty exist, most within a circle of 3 m. from the modern walls, the farthest removed being that of St. Alexander, about 6 m. on the Via Nomentana.

Padre Marchi, who had paid more attention to Christian archæology than any modern author, supposed that each cemetery contains 100,000 graves, and there being sixty in all, it would follow that up to the end of the 6th cent., after which the Christians enjoyed unrestricted liberty of worship and of interment for their dead above ground, the number deposited in the Catacombs

would amount to six millions.\* As to the age of the Catacombs, some date soon after St. Peter's martyrdom, but by far the greater number are subsequent to the middle of the 2nd centy.; they were often repaired in later times, when they became the resort of penitents and pilgrims to the tombs of the martyrs and early popes.

Many of the crypts or *Cubicula*, originally family vaults, were subsequently converted into places of worship, and may be considered as anterior to the time of Constantine.

In later times oratories and churches were erected over the entrance of the principal cemeteries, with more convenient means of access in the form of stairs. Several of the most celebrated Roman churches were built in this manner. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of Santa Lucina, San Lorenzo over those of S. Hypolitus and S. Cyriaca, and the beautiful basilica of S. Agnese over the catacomb in which that virgin martyr was interred.

The history of the Christian cemeteries about Rome has occupied a good deal of attention of late years. They were for the first time most thoroughly explored by a Maltese named Bosio; his researches being published after his death in a ponderous folio,† which contains a detailed description of most of the catacombs then known, with a few ground-plans and copies of their paintings and inscriptions. The perusal of this work will well repay those interested in Christian archæology. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the history and ceremonies of the primitive Church: for this we are indebted in a great measure to the late Father Giuseppe

\* Comm. Michele di Rossi calculates that the galleries of the Catacombs in the immediate vicinity of the city occupy a length of 957,800 yards (876,000 metres), or 587 geographical miles—a very small portion only of which has been explored.

† La Roma Sotteranea di Antonio Bosio. 1 vol. folio. Roma, 1632.

Marchi, a learned Jesuit, the most accurate modern interpreter of early Christian archeology. His work\* is a model of learning and diligent research; it is to be regretted that circumstances had prevented his following it up as was intended with a description of the immense number of inscriptions, sculptures, paintings, &c., which exist in the Museums of the Vatican, of the Lateran, Collegio Romano, &c. A French work on a magnificent scale has been since published under the patronage of the Académie des Inscriptions, and at the expense of the Imperial Government, on the Roman Catacombs, by Mr. Perret; † it contains copies of many of the inscriptions published by Bosio, and of the most remarkable paintings discovered in them: it is to be regretted that the latter have a degree of pre-Raphael-like beauty which does not thus exist on the originals, depriving them of much of their primitive interest and rude artistic character. The Commendatore De Rossi is the best modern authority to consult on this subject; his complete collection of all the Christian inscriptions, extending to the end of the 6th cent., is especially interesting. ‡ The works of Gerbet, Gaume, Raoul Rochette, &c., in French, of Maitland and Macfarlane in English, are compiled from Italian sources, and have small pretensions to originality.

In the very interesting work, 'Roma Sotteranea, or some Account of the Roman Catacombs,' by the Revs. J. Spencer Northcote and R. Brownlow,

\* Monumenti Primitivi delle Arti Christiane, nella Metropoli del Cristianismo, designati ed illustrati, in 4°. Roma, 1844-46. The work with its 70 plates, is confined to the topography and architecture of the catacombs.

† Les Catacombes de Rome, par Louis Perret, 6 vols. folio. Paris, 1852, 1853.

‡ Inscriptiones Christianae Urbis Romæ sex prioribus a Christo sæculis positæ, 1 vol. fol. of 600 pp., 1861, to be procured at Spithöver's library. Comm. de' Rossi is also engaged on a more general work upon the Catacombs, under the title of 'Roma Sotteranea Cristiana,' the first two volumes of which embrace the general history of the Catacombs, and the description of that of S. Callixtus. Comm. de' Rossi also publishes a bimonthly Journal (*Bulletino dell' Archeologia Cristiana*) in which new discoveries in the Catacombs are announced.

2nd edition. (London, 1 vol. 8vo., 1879), the visitor will find the best description of them in our language. Although it purports to be the abridgment of an Italian work, it contains much general information on the early Christian Cemeteries.

Connected with the Catacombs, the work of Father Garucci on the minor monuments, utensils, &c., of the early Christians, and discovered for the most part in these cemeteries, is a valuable addition to this department of antiquarian research. Cardinal Wiseman's 'Fabiola,' though partly fiction, will be found interesting.

Admission.—No permissions are required for visiting the Catacombs. In some, such as that of St. Callixtus, a Government charge of 1 *lira* is made for admission; in others visitors give a fee to the local custodians who act as guides and provide lights.

We give a brief description of the most remarkable of the Catacombs in their topographical order; but owing to the rapid increase of the suburbs, especially near the Porta Salara and Porta Pia, access to some of them will sometimes be found difficult or impossible.

Commencing on the l. bank of the Tiber: outside the Porta del Popolo, rises a ridge of hills, the Monti Parioli, which extend to the river near the Ponte Molle; it is chiefly composed of a freshwater deposit, in which have been excavated several cemeteries; the most remarkable are those of Pope St. Julius before reaching the Casino di Papa Giulio, and farther on of St. Valentinus. There are some paintings in the latter, a Virgin and Child, and a representation of the Cross, but dating probably from as late as the 12th cent. On the opposite side of this hill are the Catacombs of SS. Gianutus and Bassilla, Ermetes, and Pamphilus, and farther on in the direction of the Via Salaria those of SS. Priscilla and Brigida; in the first of these is one of the longest subterranean galleries yet discovered, and in the last, to which the entrance is from a villa, belonging to the Jesuits, on the l. of the road, a very curious circular chapel, and a

Cubiculum decorated with mosaics—of rare occurrence in the catacombs—representing Daniel in the lions' den, and the resuscitation of Lazarus. At a short distance outside the Porta Salara, beyond the Villa Albani, and entered from the Ciampi and Carcano Vineyards, is the Cemetery of *Sta. Felicita* or *S. Antonio*; it has 3 tiers of galleries much dilapidated. Not a trace remains of the ch. over it mentioned by William of Malmesbury. The Cemetery of *SS. Thraso and Saturninus*, which opens from the Villa Gorgolanti, on the opposite side of the road, and a short way farther on, is very extensive, but of difficult access. It contains numerous chambers, with the usual painted subjects. In one is an inscription, "*Dormitio Silvestri*"—the sleeping-place of Silvester. The last catacomb of any interest on the Via Salara is that of *Santa Priscilla*, near the descent towards the Anio—the entrance from the farm buildings of the Vigna Belloni, near the high-road: in one of its chapels is a painting of a bishop seated, giving a veil to a female, whilst others surround her, amongst whom one holds a child in her arms, supposed to be *Santa Priscilla*, with one of her daughters, *Praxedes* or *Pudentiana*, converted by *St. Pius*, or *Santa Domitilla*, by *St. Clement*; and on the vault over a grave, a group of a female with a child, possibly a representation of the *Madonna*, dating from the 2nd century; if so it would be the most ancient known representation of the *Mother of our Saviour*. The space which lies between the Via Salara and Via Nomentana is rich in sepulchral excavations, the soil, a friable volcanic tufa, being well suited for the purpose. On the Via Nomentana, outside the Porta Pia, and in the precincts of the Villa Patrizzi, is the small Catacomb of *S. Nicomedus*, and at  $1\frac{1}{2}$  m. from the gate one of the most interesting of all the early Christian cemeteries—

**The Catacombs of S. Agnese.**—The entrance is from a vineyard on the l., about  $\frac{1}{2}$  m. beyond the beautiful basilica of the same name (open on [Rome])

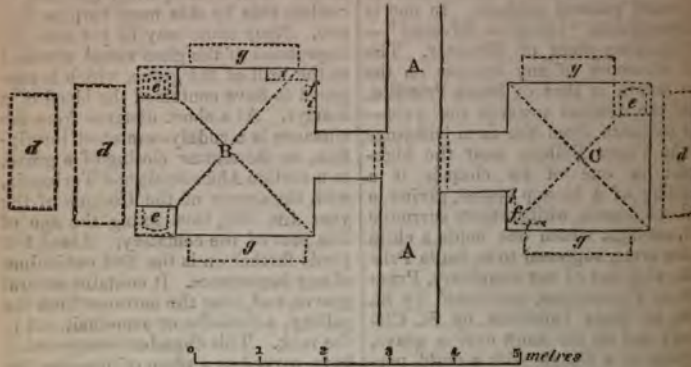
Sundays, Tuesdays, Thursdays). The cemetery of *S. Agnese* has long been celebrated for its good preservation, for the many paintings contained in its crypts, for its places of worship, and for its connection with an extensive arenaria, which forms a part of it; there are two tiers of galleries, the uppermost the most ancient. Descending the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, all of which have been long rifled of their contents. The visitor will remark the unequal size of these graves—that several are much deeper than others, when destined to contain side by side more corpses than one. Near some may be yet seen the impression of the glass vessel attached to the wall of the grave, which is supposed to have contained the blood of a martyr. At a short distance from the entrance is a rudely-scratched inscription, on the mortar closing of a grave, to a certain *Abundantia* and *Turbantia*, with the names of the Consuls of the year A.D. 336, thus fixing the age of this part of the cemetery. About 100 yards farther on is the first cubiculum of any importance. It contains several graves, and, near the entrance from the gallery, a *Cathedra*, or arm-chair, cut in the rock. This chamber is supposed to have served as a place of meeting for catechumens, the seat being that of the instructing priest or deacon. Not far from this is a chamber for female catechumens, devoid of all kind of ornament, but having a seat on each side of the door, it being the rule amongst the primitive Christians that there should always be two priests or instructors, or a priest and a deaconess, present in assemblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is in a recess (*arcosolium*),\* near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which

\* *Arco-solium* (Arcus an arch and Solium, a sarcophagus) is usually an arched recess, the lower part of which is filled up by a sarcophagus.

are paintings of Moses taking off his sandals before ascending to the Mount, and his striking the rock; and over an *arcosolium* on the frt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the fiery Furnace on the other. From here turning into the neighbouring gallery, we find a *cubiculum*, the paintings on which are well preserved. Over the *arcosolium* facing the entrance we see Christ without six of the Apostles, the latter without nimbi round the head. The roof is divided into compartments in

which are painted Jonas under the arbour, Moses striking the rock, Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers, &c. There is also in this chamber a small credence-table. One of the most interesting recesses in this catacomb is that known by the name of Cathedral or Basilica; it is not far from the entrance, but in the lower tier of galleries; it consists of 3 divisions; the most remote, the Presbytery, contains the episcopal chair,

## CUBICULI IN CATACOMBS OF S. AGNESE.



A, A, Gallery of Cemetery.  
B, C, Cubicula, or Sepulchral Chapels,  
opening out of it.  
d, d, d, Arcosolia, or Recessed Sarcophagi.

g, g, Ordinary Graves, or Loculi.  
e, e, Seats for Priests or Instructors.  
f, i, Projecting Ledge for movable Paintings.

having low seats on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vault, but on a projecting cornice are supposed to have stood movable pictures during the celebration of the sacred rites, and two niches, possibly for small statues, and on the opposite side of the gallery a smaller *cubiculum*, also with columns, dividing it into 2 portions; it is supposed to have been destined for females, whilst the male portion of the congregation resorted to the larger basilica. The

visitor who can afford time will do well before leaving this catacomb to examine the *arenaria* or pits from which *pozzolana* was extracted before the excavation of the cemetery. They are at its farthest extremity, nearly under where the basilica of S. Agnese stands, and consist of a series of large gloomy caverns, very different in form from the sepulchral galleries. They appear to have been made use of as a vestibule to the latter, as stairs lead from them into the sepulchral galleries, and a deep excavated shaft,

by which the corpses were probably lowered to their last resting-places. It would exceed the limits of a work like this to describe even a tenth part of this cemetery; but there is one part which no visitor ought to omit to see. From a painting in it, it is generally known as the crypt or chapel of the Virgin; it is in the lower tier of galleries, and not far from the entrance to the catacomb; it consists of a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule; at the farthest extremity is an altar under an arcosolium, over which is a painting—which unfortunately has been mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante* in the attitude of praying, with a boy in front, supposed to represent the Virgin and the youthful Saviour; whilst on either side is the monogram of Constantine, which shows that it is at least not older than the 4th centy. The absence of the nimbus would indicate that it was anterior to the middle of the 5th cent., when that ornament appears to have been first introduced. On the arch above is a figure of our Saviour with others in adoration on either side. In the lowest tier of galleries, and not far from the chapel of the Virgin, is a well-preserved chamber, called the *Baptistry*: from a spring running through it, it has been supposed to have been used in the baptismal rites; in its corners are rude imitations of columns, cut in the tufa rock, and on one side a deep niche, probably to contain the sacred vessels; the roof being covered with stalactite, all the paintings have been lost. In passing through the sepulchral galleries it will be seen that, although most of the graves had been opened, there are several still intact, some of which bear inscriptions either cut on the slabs of marble, or painted on the tiles, by which they are closed; some Christian emblems are roughly scratched upon the closing cement; amongst others, rude representations of a palm-branch, supposed to mark the resting-place of those who suffered martyrdom; on others, impressions of

coins, more rarely of glass vases, and often names. The visitor will also remark that the numerous chambers used for worship are for the most part in pairs in this cemetery, that is, that two open opposite to each other, out of the sepulchral gallery, as is shown in the annexed woodcut. The smaller cubiculum C is supposed to have been destined for females. No inscription has been found in this cemetery of an earlier date than the end of the 2nd cent.; indeed, the greater part of it may be referred to the 3rd and 4th; it does not appear to have been much used at a later period.

About 4 m. beyond S. Agnese, and close to the Via Nomentana, is the Cemetery of S. Alexander, over which has been discovered the basilica dedicated to that pontiff in the 2nd cent., and which will be more fully noticed in our excursions from Rome. On each side of the Via Tiburtina, and before reaching the Anjo, are several cemeteries, especially near the basilica of San Lorenzo, which is placed over that of *Santa Cyriaca*: the excavations behind this ch. for enlarging the adjoining cemetery have laid open several of its sepulchral galleries. On the opposite side of the road is the Catacomb of St. Hypolitus. The most remarkable cemeteries on the Via Labicana, which follows, are those of S. Castulus, 1 m. outside the Porta Maggiore, of SS. Peter and Marcellinus, and of St. Helena, mentioned in our description of the tomb of that empress called the Torre Pignattara. The extensive Catacomb of SS. Peter and Marcellinus is remarkable for some of its paintings—an Agape, or Love Feast; the Virgin receiving the Offerings of two of the Magi; Christ between S. Peter and S. Paul, and below, 4 saints buried here—Petrus (not the Apostle), Gorgonius, Marcellinus, and Tiburtius, and four streams issuing from beneath a mound, on which stands the mystic lamb; over one is written the word *JORDAS*; the entrance to this cemetery is from the ch., that of S. Helena from the *Vigna del Grande*, a little farther on. The

vicinity of the Via Latina is rich in catacombs; 1 m. beyond the Aurelian wall is that of **Santa Eugenia**; and at the 2nd milestone beyond the Porta Maggiore, where the ancient road is intersected by the modern one to Albano, is the cemetery of **i Santi Quattro**, on the l., near the recent excavations which have led, amongst other discoveries, to that of the basilica of St. Stephen, erected by St. Leo I. in the 5th cent. The other catacombs on the Via Latina are those of **Apronianus**, **Gordianus**, **Tertullinus**, &c. But of all the roads leading out of Rome there is none near which we meet with more interesting Christian excavations than along the Via Appia, and its neighbouring embanchment the Via Ardeatina, the most celebrated of which are those of S. Callixtus and S. Pretextatus on the former, and SS. Nereus and Achilleus on the latter.

The Catacombs of S. Callixtus, which have acquired an historical interest from the discoveries in 1854 of the sepulchral inscriptions of some of the early popes interred here, are situated beneath that triangular space which separates the Via Appia from the Via Ardeatina or Strada della Madonna del Divino Amore, and which in classical time was occupied by the Campus of the god Rediculus, and at present by the Vigna Amendola; the entrance to them is near where stood the second Milliarium on the Via Appia, and is easily found by a marble tablet having the name engraved over the door leading into the vineyard. The Cemetery of S. Callixtus, long confounded with that beneath the basilica of St. Sebastian, appears to be distinct from the latter; it is very extensive and has been only partially examined; its most curious portions are in the immediate vicinity of the entrance, and we have annexed a ground-plan of them. Descending by a flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a ch., in which Pope Damasus and his family were buried (some fragments of the walls may be seen in the neighbouring farm-buildings), we arrive in a

kind of open space or vestibule (B) surrounded with *loculi* or graves, and remarkable for the numerous inscriptions (*a a*) scratched on its stuccoed walls by devotees and pilgrims who had come here to visit the resting-places of the saints whose remains lay in the neighbouring chambers. They consist chiefly in invocations to these saints and martyrs, mostly written in a very barbarous style. From here, after passing a sepulchral cubiculum (F), a narrow gallery brings us to the sepulchral Chamber (C) of the Popes, in which were deposited, as shown by their inscriptions in Greek characters (*b b b b*), the bodies of Eutychianus, A.D. 275; of Anterus, A.D. 235; of Fabianus, A.D. 236; and of Lucius, A.D. 232. To the names of the two latter are added the designations of *eps.* and *martyr.* Some of the graves remain without inscriptions; there is reason to suppose that S. Urbanus, A.D. 223, lay in one of them, as well as S. Sixtus, martyred in the neighbouring cemetery of Pretextatus. At the end of this crypt is supposed to have been laid Pope S. Sixtus II., who suffered martyrdom under Valerian (A.D. 258). Where stood the altar (*a*) is an inscription composed by Pope Damasus, who died in A.D. 384, engraved in the peculiar beautiful characters which we see in the numerous inscriptions set up in the different catacombs by that pontiff; it is interesting as alluding to the popes buried here, ending with a wish to be laid near them himself, but which, in his humility and respect, he dared not aspire to:—

“HIC PATROR DAMASUS VOLUI MEA CONDERE  
MEMBRA  
SED CINERES TIMEO SANCTOS VEXARE PIORUM.”

Pascal I. removed the remains from here on the invasion of the Lombards. Round this cubiculum are fragments of tursted marble columns, with Corinthian capitals—the base of one served probably to support a credence-table—and fragments of a sarcophagus of a later period. Opening out of the cubiculum of the popes, we reach by a narrow passage a larger crypt (G) of an irregular form, called the Cubiculum of St. Cecilia, in which, in a

CEMETERY OF CALIXTUS.

Area I.

1. Crypt of the Popes.
2. *Cubiculum* of St. Ceclia.
3. *Cubiculum* of Orpheus.
4. *Graffiti* (Sophronia).

Area II.

5. *Atriosolum* with paintings.
6. *Cubiculum* of sacred meeting (sarcophagus of Pope Melchisedes).

Area III.

7. *Atriosolum* with paintings.
8. *Cubiculum* of the Ocean.
9. Crypt of St. Eusebius.
10. Vestibule of the Crypt of St. Eusebius.
11. Crypt of the martyrs Calocerus and Panteinus.

Area IV.

12. *Cubiculum* painted with historic scenes.
13. " " of sacred meetings.
14. *Atriosolum* with paintings.
15. *Ambulatorium* with inscriptions over the *loculi*.
16. Remains of the great Monument on the Appian Way.
17. Sepulchre of St. Cornelius.
18. Primitive *cubiculum* of the fish.
19. *Cubiculum* with primitive paintings.
20. Sepulchral monuments above-ground.

METRICAL SCALE (1:1000)



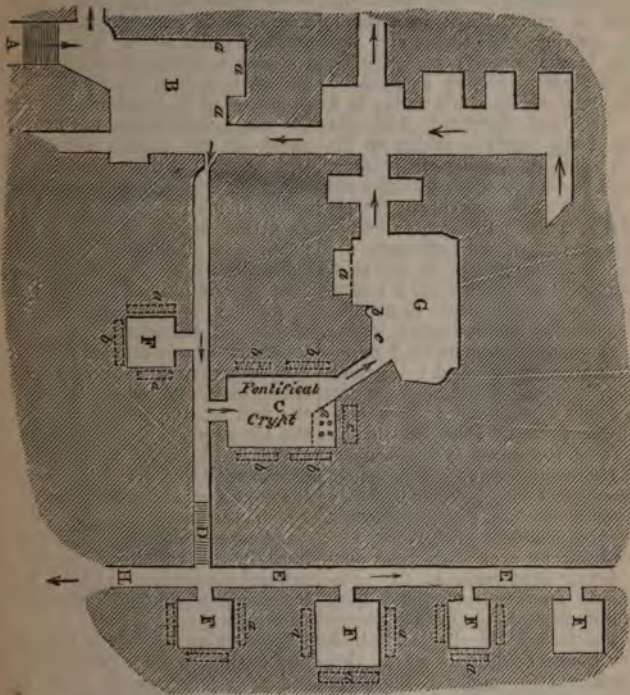




wide arcosolium, is a sarcophagus (a) cut in the tufa, in which the body of that saint was deposited by Urbanus, after her martyrdom, and which it is known was removed by that general

plunderer of the catacombs, Paschal I., to her ch. in the Trastevere, where it now lies under the beautiful statue by *Stefano Moderno*. On the side of this arcosolium are curious paintings—one

GROUND PLAN OF THE PART OF THE CATACOMBS OF S. CALLIXTUS CONTAINING THE PAPAL CRYPT.



- A. Entrance.  
 B. Vestibule with scratched Inscriptions.  
 C. Chapel of the Popes.  
 a. Altar.  
 c. Inscription of P. Damasus.  
 b. Graves of the Popes.  
 D. Stairs leading to Gallery with

- F, F, F, F. Cubicula, or Sepulchral Chapels with Arcosolia, a, a, a, a.  
 G. Cubiculum of Sta. Cæcilia.  
 a. Arcosolium.  
 b. Portrait of Christ.  
 c. Paintings of SS. Urbanus and Cæcilia.  
 H. Gallery leading to the Cubiculum of S. Cornelius.

of our Saviour, the head surrounded by a nimbus, in a circular recess (b), where burned a lamp at the tomb of the martyr; on the adjoining wall (c) a full-length figure of St. Urbanus with his name, and above, of a Roman lady in

rich attire, most probably intended to represent St. Cæcilia. These paintings are now supposed not to be anterior to the 7th centy. From here we may explore numerous long galleries: out of that marked E E in the plan open

several *cubicula* (FF), interesting for their paintings, chiefly referable to Baptism and the Eucharist, the fish being the principal emblem of the latter. In one of these crypts is a painting of four male figures with uplifted hands, each with their names, placed over an *arcosolium*; in another are representations of peacocks, the emblems of immortality; in a third, Moses striking the rock, and ascending to the Mount; in a fourth, a Grave-digger (*Fossor*) surrounded with the implements of his trade; in a fifth, the Good Shepherd, with the miracle of the paralytic taking up his bed; in a sixth, a Banquet of 7 persons, supposed to be the seven disciples alluded to in the 21st chap. of the Gospel of S. John. These paintings, as well as the greater part of the Catacomb, are referred to the last half of the 3rd cent. In a more distant cubiculum is a massive cover of a sarcophagus in marble, with sculptures at the angles, of the Good Shepherd sitting under a palm-tree, on which stands a cock: the tomb to which it belonged has not been discovered, but is supposed to have contained the body of Pope Melchiades (A.D. 313); the cover is roof-shaped. In this cubiculum is a low seat or bench, with two higher ones, destined probably for catechumens and their instructors. In a seventh is a deep altar recess surmounted by an arch with rude mosaics, a rare occurrence in the catacombs. In another crypt have been discovered three large marble sarcophagi containing the bodies, which have been preserved under glass. One with masks at the angles of the cover has a bas-relief of a female in adoration (*Orante*), with a venerable bearded figure on either side; in this group some archæologists recognise the Virgin with SS. Peter and Paul. The second urn has a figure of the Good Shepherd, with the wave ornamentation of the pagan sarcophagi of the 3rd and 4th cents.: the space for the name of the deceased had never been filled up. On the third sarcophagus are early Christian reliefs of the often-repeated subjects — the Raising of Lazarus, Adam and Eve and the serpent, the miracle of the paralytic. There is also in a recess in one of the chambers an interesting wall painting representing Christ as a teacher, surrounded by the Vine, and Geni gathering grapes (*Kugler*, p. 9), as in S. Costanza. The last chambers we shall notice are a large circular one without any paintings, out of which open 4 cubicula filled with graves—it is generally known as the *Rotonda*; and not far from it one that contains a curious memorial of Pope Damasus, a long inscription in verse in honour of S. Eusebius, but which is the more interesting as having the name of the person who cut it in two vertical lines, a certain *Furius Dionisius Filocalus*; it is engraved on a slab of marble which had served at an earlier period for a very different purpose, a laudatory inscription to Caracalla by M. Asinius Sabinianus. The inscription of Pope Damasus is curious from its reference to the Heresy of Heraclius, during which Eusebius, who is designated simply as *Rector*, became a voluntary exile, retiring to Sicily, where he died. In the part of the cemetery nearest to the *Via Appia* is the Chapel or Cubiculum of St. Cornelius: it is a square chamber, having over what constituted the altar a wide grave or *loculus*, from which the body of the saint was removed to Germany. This pope, who lived in the middle of the 3rd cent., suffered martyrdom at Civita Vecchia. Fragments of an inscription, with the letters NE . . . . . and . . . . . LIVS MARTYR, were discovered near the surface during the first excavations here, and at a later period, built into an adjoining wall, the fragment wanting to complete it as now seen—*Cornelius Martyr Ep.* On the side walls are rude paintings of SS. Cornelius and Cyprian: the latter saint was not buried here, but his feast was celebrated on the same day. Before the cubiculum is a short pillar, on which stood a lamp that was kept constantly burning before the shrine, the oil from it was sent as a most precious gift, in the middle ages, to sovereigns, as we see in the list of the relics bestowed by St. Gregory on Theodolinda, and

bequeathed by her to the Cathedral of Monza (*Handbook for N. Italy*), where it is designated as *Ex Oleo Sancti Cornelii*. On the adjoining wall are rude paintings of S. Sixtus, who suffered martyrdom in this cemetery in A.D. 128, and a mutilated Damasian inscription.

Before leaving the cemetery of St. Cornelius, the visitor will do well to examine two chambers beyond the Altar of the Martyr: in one of them are paintings of the Good Shepherd and other early Christian emblems; and afterwards to descend into the lower tier of galleries by the fine stairs, which traverse 3 tiers of these subterranean passages. In the lower or fourth story are several undisturbed *loculi*: on the marble slab closing one is the name of Rufina in Greek letters, and on another a Greek Cross beneath the name of the occupant. It is probable that the paintings in the upper part of this Catacomb date from the 2nd centy.; those at a lower level are of a later period, it being the custom of the early Christians to commence their excavations near the surface, and to extend them downward as the upper galleries became filled with corpses.

The cemetery of S. Callixtus is of considerable extent, and consists of two higher tiers of galleries, with three intermediate lower ones. Most have flat ceilings, and several are lighted by vertical shafts or *luminaria*, narrowing towards the surface, and funnel-shaped downwards, one illuminating at the same time two or more crypts.

On the opposite side of the Via Appia, from the Catacomb of St. Callixtus, in the vineyard behind the *Casale dei Pupazzi*, is one of the entrances to the Catacomb of Pretextatus, the 2nd great Christian cemetery on the Appian; it is of considerable extent, forming the l. side of the road leading to the ch. of S. Urbano, and is celebrated in the history of the Martyrs, under the names of Pretextatus and Januarius, or as that of Callixtus. It offers the unique example of a large square crypt, covered with some of the *finest early Christian paintings and arabesques, representing foliage and birds: it is built of brick,*

with a large *luminare* at the intersection of its arches. From some inscriptions it appears to date from the end of the 4th centy., and to have contained the remains of SS. Januarius, Agapetus, and Felicissimus, deacons of Pope S. Sextus, who suffered martyrdom here in A.D. 162. In later times 2 churches dedicated to SS. Tiburtius, Valerian, and Maximus, companions in martyrdom of Sta. Cæcilia, were built over it. In another part of this catacomb, which appears entirely distinct, and separated from the Christian portion, exist over 3 *arcosolia*, some Mithraic paintings and inscriptions.

The 3rd great Christian cemetery on the Via Appia is that of the *Catacombs*, properly so called, under the church of S. Sebastian.

Beyond the catacomb of Pretextatus, but separated from it by a cross-road that leads from the Appian to the ch. of Sant' Urbano, is the Vigna Randanini, in which was discovered in 1859 a Jewish subterranean cemetery. The entrance to this Vigna is nearly opposite to the ch. of S. Sebastian.

**Jewish Catacomb.**—There are 2 entrances to this cemetery; the principal one, abutting on the road leading to S. Urbano, consists of an oblong atrium; the other opens on a flight of steps near the Casale of the Vigna. The first is the best. By it we descend into an oblong chamber open to the sky, but originally vaulted over, the floor of white and black mosaic, the walls *opus reticulatum*,\* cased over, and *arcosolia* pierced or built in them. There is every reason to suppose that this chamber formed a part of a pagan dwelling, added by the Jews to their cemetery at a time when this mode of interment was no longer forbidden by the Roman authorities. From this atrium, in which were found the remains of a richly-decorated marble sarcophagus, with Jewish symbols, and several graves

\* This species of construction, described by Vitruvius, consists of a facing on an ordinary concrete wall, formed of small blocks of tufa, about 4 inches square on the face, and falling about 6 inches into the concrete.

sunk in the floor, through a square chamber (in which are the remains of a well, and of several graves and sarcophagi sunk in the floor), a door leads into the purely subterranean portion of the catacomb. From this a low door leads into one of the principal galleries, out of which open 6 square chambers or cubicles, one of which is remarkable for the paintings of the seven-branched candelabrum on the roof and walls, and for a large white marble sarcophagus sunk beneath the floor, the bas-reliefs and other sculptures on it were gilt. This sarcophagus resembles in its style those of the 4th centy. Along the gallery are numerous loculi or graves, some with the seven-branched candelabrum scratched on the mortar with which they are closed. A lateral passage leads to several other square chambers, and to a large irregular open space, which has all the appearance of a real arenaria, or sandpit, as we have seen in the catacomb of S. Agnese. A tortuous passage forms the continuation of the principal gallery, beyond which are several of those graves called *Cocim* by Rabbinical writers. They are sunk in the floor across the gallery. These cocim consist, like those in the atrium at the entrance, of several tiers of cells placed one above the other, each capable of holding a corpse. Further on still is a very curious double cubiculum, remarkable for the paintings on the roof and walls of human figures, a female with a cornucopia, a winged Victory with a palm or wreath, genii, symbols of the seasons, birds, fruit, a caduceus, &c., but without a trace of Jewish emblems. Near here is the 2nd entrance to the catacomb, which opens towards the Via Appia, near the Casale of the Vineyard. It is preceded by an oblong atrium, round which are raised benches or seats, probably for the persons who attended the dead to their last resting-places.

The inscriptions on marble slabs that have been discovered amount to nearly 200. Not one of a Pagan or Christian character has been hitherto met with: about two-thirds are in

Greek letters, although generally expressing Latin words; the remainder in Latin. When they refer to the occupations of the deceased, it is always to functionaries of the synagogue, such as rulers (*ἄρχοντες*), scribes (*γραμματεῖς*), &c.; and many proper names unmistakably Hebraic, as all the emblems are—the seven-branched candelabrum, the lulab, &c. Not a single trace of the Hebrew character has yet turned up; only one gives a clue to a date, namely the Consulate of Avienus in A.D. 502. From the vast quantity of marble fragments, it is evident that this catacomb had on various occasions been rifled of its valuable contents. Most of the inscriptions were displaced: they are now fixed on the sides of the galleries near the places where they were dug up.

The absence of every Christian emblem, the numerous representations of undoubted Hebrew symbols met with, and the titles of the officials in the synagogue, show that this cemetery belonged exclusively to the Jews, who we know inhabited in considerable numbers the nearest quarter of Rome about the Porta Capena and the Valley of Egeria, as noticed by Juvenal:—

Nunc sacri fontis nemus, et delubra locantur  
Judeis.—Sat. iii. 12.

A small Hebrew Catacomb has been discovered in the *Vigna Cimarra*, behind the ch. of St. Sebastian, in the angular space between the Via Ardeatina and the road leading to it from opposite the Circus of Maxentius. It is probably more ancient than that of the *Vigna Randanini*. The inscriptions, which are in Greek characters, relate to officers in the synagogue, the emblems are purely Jewish.

The only other Jewish cemetery discovered near Rome was on the side of the hill outside the Porta Portese: it was explored by Bosio, but all trace of it has been lost. It also was near a Hebrew quarter, the Jews during the first two centuries of our era having possessed a small district on the right bank of the Tiber.

Not far from the modern entrance to this Catacomb has been discovered the entrance to a smaller one, which appears to be entirely detached from it. It is entered through a handsome atrium or vestibule in Opus Lateritium, which Comm. de' Rossi supposes to have been the original Cemetery of Domitilla. It opens into a gallery having chambers on either side, in which were originally sepulchral urns, all of which have disappeared, and on the walls of which are paintings in an excellent style, representing urns, foliage, and human figures, in the style of those discovered in the Villa of Livia on the Via Flaminia. There are few Loculi excavated in the walls. The same learned authority supposes his portion of the cemetery to be of a very early period; Comm. de' Rossi has arrived at the conclusion that the earliest mode of Christian burial was in sarcophagi placed in detached chambers, as in the Jewish cemetery, and that the Loculi or narrow niches cut in the tufa rock were of a later time. Adjoining the Atrium is a smaller chamber over a well-mouth, and on the other side a large edifice in tufa construction leading to galleries pierced with the ordinary Loculi of the third century. It is probable that the vestibule of the cemetery of Domitilla was a schola or place of meeting used during the sepulchral ceremonies.

Catacombs of Saints Nereus and Achilleus, or of Domitilla, situated at a short distance from those of St. Callixtus, on the rt. of the Via Ardeatina, the entrance being close to the farm-buildings of Tor Marancia, where stood in Imperial times a rich Roman villa, probably of Flavia Domitilla, who lived in the reign of Commodus; during the excavation of which in 1827 by the Duchess of Chablais several works of art now in the Vatican Museum were discovered here. The most ancient part of this cemetery appears to date from the reign of Trajan, and to have contained the remains of SS. Nereus and Achilleus, and of Petronilla, a Roman lady of the family of the Aurelii, by some

supposed to have been a child of St. Peter's, from his designating her as his daughter in piety. Flavia Domitilla, who was said to have begun this cemetery, is supposed to have been the daughter or niece of Flavius Clemens, the first member of the Imperial family who suffered martyrdom. Domitilla afterwards retired to the island of Ponza, but returned during the reign of Trajan, bringing with her the remains of her servants Nereus and Achilleus, which she deposited here. Such is the account given by ecclesiastical writers; if true, this would be the most ancient Christian cemetery near Rome; a theory which is in some degree confirmed by the style of its paintings and the neatness of its brickwork. It consists of two principal tiers of galleries with as many lower and intermediate ones, a great part of which date from the 2nd cent. The entrance is from a handsome vestibule lately erected, in which we see some Christian inscriptions, and a marble sarcophagus found in a cemetery on the surface. From here we descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the frequent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th centy., in order to render the entrance more easy to the numerous devotees who resorted to the tombs of the martyrs. Near the bottom of the stairs is a chamber ornamented with Christian emblems and arabesque ornaments, in which it is supposed Santa Petronilla was interred. One of the peculiarities of this cemetery is a very large *Luminare*, which served to light one of the extensive sepulchral chambers on the lower tier, the floor of which is paved with marble slabs. It would be beyond our limits to notice even a title of the interesting objects here; we shall, therefore, only point to a few of the most remarkable. On the lower tier a circular chapel, or rather two semicircular apses, with a narrow intermediate gallery, on one of which is a painting

of Christ, represented as a young man in the midst of the twelve Apostles. On the floor is a vessel containing scrolls of papyri; the seated figure on the rt. of the Saviour is considered to be St. Paul, that on the l. St. Peter. In the opposite apse is a representation of the Good Shepherd. In another chamber is an inscription to a certain M. A. Restitutus, to his family *fidetibus in domino*, and in which the cubiculum is designated as an *Hypogeum*. In a third a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, as symbolical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the bas-relief of the same subject in the Lateran Museum, but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can be best explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which had been painted; the painting on the vault has been supposed to represent Christ. Not far from here, and on the walls of the gallery over an ordinary grave, is a curious representation of the Virgin and Child, to whom 4 Magi, instead of the usual number 3, are bearing gifts, supposed to date from the end of the 2nd cent. Greek inscriptions occur frequently in this catacomb. These Catacombs are excavated in the most recent volcanic deposits of the Campagna. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

The estate of Tor Marancia having been purchased by the late Mgr. F. X. de Mérode, extensive excavations were begun in spring, 1874, under the direction of Commendatore de' Rossi, which led to the discovery of the celebrated Basilica of SS. Petronilla, Nereus, and Achilleus. The subterranean church is built at a level corresponding to the first and second stories of the Catacombs of SS. Nereus and Achilleus; its size being equal to that of Constantine's

Basilica of S. Lorenzo fuori le mura. As shown in the following plan, it consists of a nave and two aisles, separated from it by 4 columns on each side of cipollino and African marble. The entrance from the narthex to the nave is ornamented with a couple of columns. The side doors, marked AA'A", lead to the galleries of the surrounding cemetery. The Presbyterium was enclosed by a marble railing (*cancelli*), the foundations of which can still be traced. In the apse, and behind the altar, of which no trace remains, stood the marble episcopal chair from which S. Gregory read his 28th Homily: it was removed by Leo III., in the 8th centy., to the ch. of SS. Nereus and Achilleus, on the Appian Way. Near the niche, marked B, a curious *graffito* is preserved on the wall, representing a priest, dressed in the *casula*, preaching to the people—a record of S. Gregory's sermon.

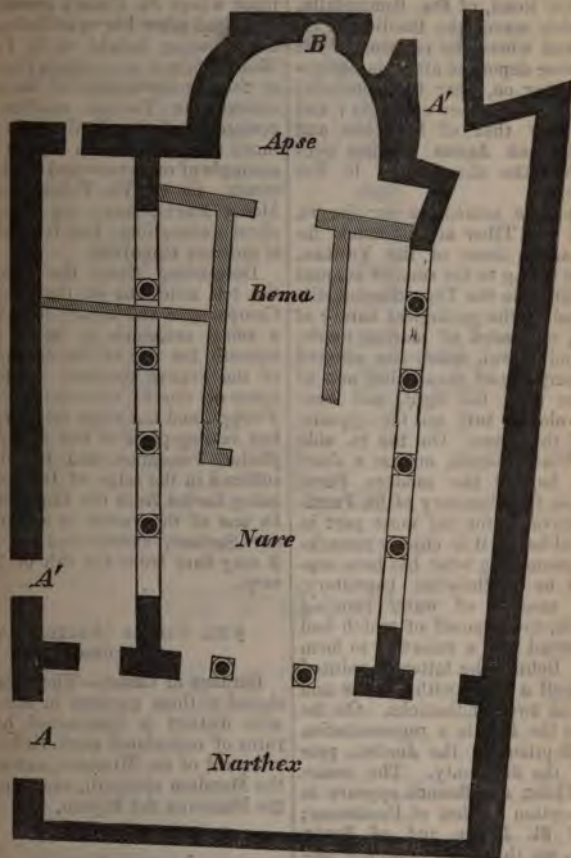
The floor of the nave and aisles covers an interesting set of tombs, some of them belonging to the galleries of the pre-existing cemetery, walled up and destroyed in consequence of the construction of the ch., and some others of posterior date. One of the tombs bears the date A.D. 390, and a second in the floor of the presbyterium, the date 12th of May, 395, from which circumstance we are enabled to fix the date of the construction of the church between 390 and 395, under the Pontificate of Siricius.

Among the inscriptions discovered in the ruins, two are particularly interesting for their historical value. One is the well-known eulogium of Pope Damasus, in Latin verses, in honour of the saints buried in the ch. The other contains the letters . . RVM . . ORVM, which may be completed *Sepulcrum FlavioRVm*, as Domitilla, the owner of the villa above, and probable founder of the cemetery, belonged to the Flavian family. (See De' Rossi's Bull. Di Arch. Crist. Seconda Serie. Anno V., p. I., II.) On the 23rd of December, 1874 a fresco was discovered representing a Christian matron, named *VERA RANDA*, and the figure of S. Peter

illa receiving her. In February 1875, excavations made in the galleries adjoining the basilica, brought to light a Greek inscription, in fine letters of the earliest period of Christian epigraphy,

commemorating *Flavius Sabinus* and his sister *Titiani*, members of the Imperial Flavian family. But the most interesting discovery resulting from these excavations has been that of a \*Column,

PLAN OF THE BASILICA OF S. PETRONILLA.



such as in the ancient rite were used to support the canopy over the altar. On its surface is a bas-relief, of the style of the 4th cent., representing the execution of a martyr, who, with his hands

bound behind his back, and tied to a pole in the form of a cross, surmounted by a triumphal crown, is about to be slain by a soldier with upraised sword. Over the head of the martyr is the in-



scription ACILLEVS. A fragment of a fellow-column has been found, which evidently represented the martyrdom of Nereus, the companion of Achilleus.

In the space between the Via Ardeatina and the Via Ostiensis are numerous Christian excavations: the two most remarkable, of *Sta. Lucina*, or, according to De' Rossi, of *Sta. Commodilla*, over which stands the Basilica of St. Paul's, and where the remains of the apostle were deposited after his martyrdom; farther on, near the Ponticello di S. Paolo, is another cemetery; and still farther that of *SS. Zeno and Anastasius ad Aquas Salvias*, over which are the churches of *le Tre Fontaine*.

Few of the catacombs on the rt. bank of the Tiber are of much interest except those of the Vatican. This was owing to the smaller amount of population in the Transtiberine district; and to the geological nature of the soil, composed of marine marls, sands, and gravel, much less adapted for the purposes of excavation and of interment than the light, and consistent volcanic tufa on the opposite bank of the river. On the rt. side of the Via Ostiensis, and at a short distance beyond the modern Porta Portese, is the Cemetery of *St. Pontianus*, excavated for the most part in the gravel-beds; it is chiefly remarkable as containing what has been supposed to be a Christian baptistery, from a stream of water running through it, the channel of which had been diverted into a reservoir to form a font. Behind the latter is painted on the wall a cross with flowers and leaves, and two candlesticks. On the arch over the font is a representation of the Baptism in the Jordan, probably of the 6th centy. The cemetery of *Abden and Sennen* appears to form a portion of that of *Pontianus*; those of *St. Julius*, and of *Santa Generosa*, on the same road, are distinct excavations. Farther on, and high above the road, in the volcanic tufa, is the cemetery of *Santa Passera*, of *inconsiderable extent*; beyond the *Porta di San Pancrazio*, the ancient *Porta Aurelia*, stands the church of

*S. Pancrazio*; over the cemetery of *Calepodius*, and on the side of the *Via Aurelia*, a few hundred yards beyond the new entrance to the *Villa Pamfili-Doria*, that of *S. Agata*. It is well known that a cemetery existed at the foot of the hill of the Vatican, which acquired great celebrity as the place where St. Peter's remains were deposited after his crucifixion on the neighbouring height of *S. Pietro in Montorio*, and over which Constantine at the commencement of the 4th cent. erected the Vatican basilica. The cemetery of the Vatican is over a more ancient one, an almost unique example of one excavated in the marly strata. On the *Via Triumphalis*, near *Monte Mario*, there are some sepulchral excavations, but it is doubtful if they are Christian.

Descending along the Tiber, near the 5th milestone on the ancient *Via Campana*, in the *Monte delle Piche*, is a small catacomb of some interest, beneath the site of the *Sacred Grove of the Fratres Arvales*. It bore the name of *Sancta Generosa ad Sextum Philippi*, and has some celebrity as the last resting-place of the Martyrs *Simplicius*, *Fondanus*, and *Beatrix*, who suffered in the reign of *Diocletian*, by being hurled from the *Pons Lapidus*. In one of the vaults is a painting of our Saviour, surrounded by Saints; it may date from the 6th or 7th century.

### § 23. VILLAS (ANCIENT) AND GARDENS.

*Gardens of Cæsar*.—The locality assigned to these gardens in the *Trastevere* district is determined by some ruins of reticulated work visible in the vineyard of the *Missione*, extending to the *Massimo* vineyard, near the ch. of the *Madonna del Riposo*.

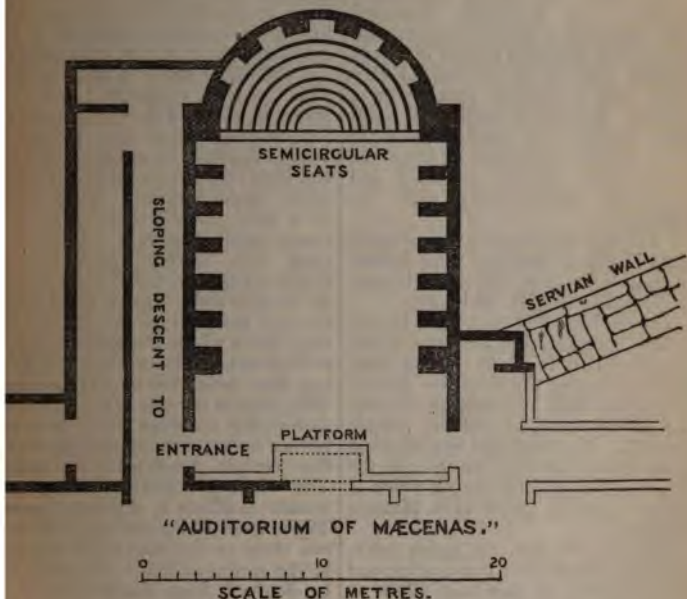
### LAMIAN GARDENS.

The *Horti Lamiani* stood on the *Esquiline Hill*, S.E. of those of *Mæcenas*, and extended as far as the modern *Villa Palombara*. Many works of sculpture have been found in this part

the hill during the excavations for the construction of the new quarter. They were united by Augustus to the Gardens of Mæcenas, with which they were incorporated by Caligula in the Imperial estates.

LICINIAN GARDENS.

These were situated between the Porta S. Lorenzo and the Porta Maggiore, and were a favourite resort of the Emperor Licinius Gallienus. The



is easily recognizable by the Nymphaeum belonging to his baths, long known as the Temple of *Minerva Medica*.

GARDENS AND VILLA, SO-CALLED "AUDITORIUM OF MÆCENAS."

These grounds occupied portions of the Viminal and Esquiline hills, reaching from the modern Villa Negroni, N. of the railway station, to the Via Ardeatina, S.E. of the ch. of Santa Maria Maggiore. Near this ch. "on the

line of the Servian wall or Agger," was found, in 1874, the *Villa of Mæcenas*.

"It is built of concrete faced with fine *opus reticulatum* unmixed with any brickwork, and probably dates from the time of Augustus. In construction it closely resembles the House of Livia or Germanicus. One room only has been preserved, a rectangular hall (62 ft. x 30 ft.) with apsidal end; all round the wall are tiers of high steps looking like seats, and on account of these the hall has been called the *Auditorium of Mæcenas*, and has been supposed to be the place where poets

and other writers read their works to an assembly of Mæcenas and his friends.

"Professor Mohr (*Bull. Inst.* 1875) has, however, shown that it really is a greenhouse, and that the apparent seats are stages on which rows of flower-pots were set. The Romans were fond of the cultivation of flowers and shrubs in this way.

"On each side of the hall ran 6 recesses, very gracefully decorated with paintings of garden scenes, with flowers and fountains treated in a very realistic way, as if the back of each niche were a window opening on a garden. The whole walls and vault were covered with similar paintings (now rapidly perishing) of trees and flowers, very skilfully executed and apparently contemporary with the building.

"The hall was covered with a barrel vault in which openings were formed to admit light, there being no windows in the walls."—J. H. Middleton.

The gardens of Mæcenas are known to have occupied, first the slope of the Esquiline Hill from the Carinæ (now Suburra) to near the Esquiline gate of the Servian wall, and subsequently the ancient cemetery, or *puticoli*, outside the wall. The first part was absorbed in the Palace of Nero, afterwards the *thermæ* of Trajan, the site of which is partly covered by the ch. of St. Martino ai Monti.

Thus the locality, the epoch determined by the mode of construction and the decoration of this hall, allow us to refer it safely to the great patron of literature and art in the Augustan age.

The hall may be visited every Thursday from 9 to 11, and from 3 to 5 with tickets for parties, obtainable from the Municipal Archæological Commissioner's office at the Capitol.

**House and Gardens of Sallust.**—*Crispus Sallustius*, the historian, born 87 B.C., enriched by his extortionate administration of the province of Numidia, on his return to Rome built a magnificent palace and laid out splendid gardens on the Quirinal Hill. These were afterwards much fre-

quented by Nero, Nerva, Aurelian and other emperors, but were entirely laid waste by Alaric's Gothic soldiers in A.D. 409. They extended over the Vigna Barberini and the Rignano and Ludovisi villas, as far as the present wall of Rome and the Pincian and Salarian gates. This district, including the deep valley lying between the Quirinal and Pincian hills, has been filled up, and thus the means of identifying the relative positions of the circus and gardens have been removed, and the whole space is being covered with modern buildings. Some remains, however, of the House of Sallust (erroneously called the Temple of Venus Erycina, mentioned by Livy and Ovid) are preserved in the centre of the Piazza Sallustio. They consist of a lofty circular hall, with other rooms opening on to it. It was once lined with marbles, and contained niches for statues. The vaulted roofs of the hall and a square room behind it, reach the level of the present surface, above which are walls with opus reticulatum and brick facing, measuring from their base 70 feet in height. They formed a house of several stories, surrounded on three sides by a projecting balcony supported on travertine corbels decorated with stucco. The winding marble staircase with mosaic landings is still very perfect. The remains of the Servian wall which ran close to the villa were destroyed in the spring of 1885. Entrance may be obtained from the proprietor, M. Spithöver.

#### VARIAN GARDENS.

These gardens, in which was the palatial residence of Heliogabalus and his successor, Severus Alexander, were situated "*ad spem veteram*," near the spot where the ch. of Santa Croce in Gerusalemme now stands, the ruins to the N. of which belonged to the palace, subsequently called Sessorian. To the S. of the ch. and outside the present city walls, may be observed other ruins of the same period, and the site of the Circus built by Heliogabalus in the Varian gardens.

## SECTION IV.

## MEDIÆVAL AND MODERN ROME.

- § 1. Basilicas, 175—§ 2. Churches, 207—§ 3. Colleges, 268—§ 4. Fountains, 270—§ 5. Galleries and Museums, 272—§ 6. Galleries in Private Palaces, 361—§ 7. Historical Houses, 387—§ 8. Hospitals and Charitable Institutions, 389—§ 9. Libraries, 392—§ 10. Literary and Art Academies, 393—§ 11. Mediæval Towers and *Campanili*, 396—§ 12. Piazzas, 397—§ 13. Promenades and Public Gardens, 399—§ 14. Protestant Cemetery, 400—§ 15. Villas (Modern), 400—§ 16. Weather and Climate, 412.

## § 1. BASILICAS.

The title of Basilica belongs only to churches whose foundations date from the period of Constantine. There are 5 major Basilicas, and 8 minor ones in Rome, and its immediate vicinity. The first are called Patriarchal, in honour of the patriarchs of the Catholic Church, viz. of Rome itself, of Constantinople, Alexandria, Antioch, and Jerusalem; and are, the Vatican or St. Peter's, the Lateran or St. John's, the Liberian or Santa Maria Maggiore, the Ostian or San Paolo, and San Lorenzo, the two latter outside the walls. The following ecclesiastical distich records these five basilicas—

"*Paulus, Virgo, Petrus, Laurentius, atque  
Joannes,  
Hæ patriarchatus nomen in urbe tenent.*"

Of the minor basilicas, the most remarkable are the Sessorian or Santa Croce in Gerusalemme, the Appian or S. Sebastiano, the Constantinian or SS. Apostoli, the Eudoxian or S. Pietro in Vincula, &c. The five principal basilicas we shall describe separately; the others will be found amongst the churches.

Many of the first churches were undoubtedly edifices which had served as courts of justice, and as such bore the name of *Basilicas*. When Christians were permitted to worship in

public, the churches appear to have been built on the plan of the basilica as best adapted for the purpose. Their design was at once simple and grand: the form was oblong, consisting of a nave and two aisles, separated by lines of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. The whole was bounded by a raised transverse aisle, or transept, terminating in a semi-circular niche or tribune, in front of which stood an altar. In most instances, the tribune, or *apsis*, in which sat the judge and his councillors, was raised above the level of the transept, and its vault covered with mosaics.

"Few of these primitive churches remained unchanged, nevertheless the ideal of the Christian Basilica may be broadly sketched as follows: I. The *Atrium* or Court of Entrance; this was an addition to the heathen Basilica. II. The *Portico* or *Narthex*, reserved for the catechumens or penitents. III. The *Nave* and Aisles; above the aisles were sometimes *Triforia* or galleries for the women. IV. The *Cancellum*, chancel or choir; raised, railed off and appropriated to the singers and inferior clergy; within it stood the *Ambones* or reading desks, one for the Gospel, the other for the Epistle, and on either side the congregation, the men to rt., the women on l. V.

The *Triumphal Arch*, leading to the Sanctuary, usually covered with mosaics. VI. The Presbytery or *Sanctuary* elevated by steps, where stood the altar. VII. The Tribune or *Apsis*, within which rose the Throne of the Bishop. VIII. The *Crypt*, immediately beneath the Sanctuary; an open grating admitting a sight of the *Confession* or shrine of the Saint or Martyr in honour of whom the ch. was dedicated." The Roman basilicas have undergone such alterations and additions that many of them have lost their characteristic features, and as in the case of S. Peters, are basilicas only in name.

1. *St. Peter's*.—According to Church tradition A.D. 90, S. Anacletus, bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on this site to mark the spot where the remains of the Apostle were deposited after his crucifixion, and where many of the early Christians had suffered martyrdom. In 306 Constantine the Great founded a basilica here. The façade of this basilica may be seen in Raphael's fresco of the *Incendio del Borgo*; and the interior is introduced in that representing the coronation of Charlemagne, and in a painting in the chapel of Sta. Maria in Portico in the subterranean church. In the time of Nicholas V. (1450) ruin menaced it, and that pope began a new and more extensive building on the plans of Alberti and Rossellini. Paul II. continued the work; but it was advancing very slowly at the accession of Julius II., who determined, with his well-known energy, to resume the works on a grander and more systematic plan. He accordingly secured the assistance of Bramante, whose design was a Greek cross, with an hexastyle portico, and an immense cupola in the centre, to be supported upon 4 colossal piers. In 1506 Julius II. laid the foundation of Bramante's building, under the pier (D), with the statue of S. Veronica. *The 4 piers, and the arches which spring from them, were the only parts completed before Bramante's death in*

1514, Leo X. who had succeeded in the previous year, appointed as his architects Giuliano di Sangallo, Giovanni da Verona, and Raphael, who has left some very interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael in 1520. Raphael's plan, which may be seen in Serlio's work on architecture, was a Latin cross; but neither he nor his colleagues did much more than strengthen the 4 piers. Leo X. then employed Baldassare Peruzzi, who, despairing of being able to meet the expense of Raphael's plan, returned to a Greek cross. Leo died in 1521, and his two immediate successors did little more than erect the tribune. The next pope, Paul III., on his accession in 1534, employed Antonio di Sangallo, who intended to alter the arrangement of the whole building, as may be seen from his model,\* but he died before he could carry out anything. The pope appointed Giulio Romano as his successor; but again the same fatality occurred, and he died in the same year. The work was then committed to Michel Angelo, at the time in the 72nd year of his age. The letter conferring this appointment is still preserved. The pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters exist, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task. Michel Angelo adopted the design of a Greek cross, enlarged the tribune and the 2 tran-

\* The models of Sangallo's church and of Michel Angelo's cupola are preserved in an apartment on the roof of St. Peter's, over the chapel of St. Gregory. It is entered from the stairs leading to the roof of the Basilica. To visit them a special permission from the Economo, or head of the Administration of the *Fabrica di S. Pietro*, now Monsignore Theodoli, is necessary, and will be granted on making a written application to that dignitary. Sangallo's design of a Greek cross would have been preceded by a heavy vestibule, flanked by two detached bell-towers or campaniles.

septs, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off in 1563, at the age of 89, after having presided over the work for 17 years. It is remarkable that after his death nothing more was done to the cupola for 24 years, during which the works were exposed to the elements. The chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors, who finished it on his precise plans and measurements, by the express command of Sixtus V., who ordered the work to be resumed in 1588, and saw it completed in 23 months. Another part of Michel Angelo's design was to make the front a Corinthian portico, like that of the Pantheon, which, combined with the ground-plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere in every particular to the designs of Michel Angelo. Vignola erected the 2 lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 800 workmen upon it night and day. Shortly after the death of Sixtus V., in 1590, the great dome was covered with lead and bound with two enormous hoops of iron, the small cupola or lantern was erected on columns, and the ball and cross placed on the summit. During the Pontificate of Benedict XIV. (1740), the cupola, having given signs of insecurity, was repaired and strengthened with five other hoops of

[Rome.]

iron, weighing upwards of 100,000 lbs. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. was elected pope, and, desiring to see the whole building completed during his reign, pulled down all that was then standing of the old basilica, and laid the foundation of the front as it now stands, in 1608. He employed Carlo Maderno, the nephew of Fontana, as his architect, who abandoned the plan of Michel Angelo, and returned to the Latin cross, as originally designed by Raphael. He also built the unsuitable façade. Its great defect is that it conceals the dome, so that there is no point of the piazza from which it can be combined in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. The heavy balconies which intersect the columns of the façade lessen the effect of size, but were necessary to afford convenient space for the imposing ceremony of the Papal benediction at Easter. The nave was finished in 1612; the façade and portico in 1614; and the ch. was dedicated by Urban VIII. on the 18th November, 1626. Under Alexander VII., Bernini began in 1667 the magnificent Colonnade which surrounds the Piazza. Pius VI., in 1780, erected the sacristy from the designs of Carlo Marchionni, gilded the roof of the interior, and placed the 2 clocks on the façade. From the first foundation, therefore, in 1450 to the dedication of the basilica by Urban VIII., the building occupied a period of 176 years; and it required 3½ centuries to bring the edifice to completion, its progress lasting during the reigns of 43 popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indul-

gences for the purpose of meeting them. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, mosaics, &c. The space covered by the buildings of St. Peter's is said to measure 240,000 square feet; the original plan of Bramante would have covered 350,000, or about 8 English acres. The annual expenditure on repairs, superintendence, &c., is now 150,000 francs.

The last works of importance were those executed by order of Pius IX., in 1874-5, the 4th centennial anniversary of the birth of Michel Angelo; when the dome and lantern were thoroughly repaired, and their lead coverings changed, at an expense of 300,000 francs.

We now proceed to a detailed description of the Basilica.

**Colonnades.**—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the buildings on each side of the piazza, as these noble porticoes. They were designed by *Bernini*, in the pontificate of Alexander VII. (1657-67), and are generally considered his masterpiece in architecture. They are semicircular, 55 feet wide, supported by 4 rows of columns, 48 feet high, arranged so as to leave sufficient room between the inner rows for the passage of 2 carriages abreast. The number of columns in the 2 colonnades is 284, besides 64 pilasters. On the entablature stand 192 statues of saints, each 12 feet in height. The whole structure and the statues are of travertine. The area enclosed by these colonnades measures in its greatest diameter or breadth 787 English feet. The colonnades terminate in 2 Galleries, 360 ft. long and 23 ft. wide, which lead to the vestibule of St. Peter's. These galleries are not parallel to each other, converging towards the E., and forming with the front an irregular square, which becomes broader as it approaches the façade of the basilica. This arrangement tends to diminish

considerably the effect of the building when seen from the opposite extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that there is a space of 296 ft. from the point where the colonnades terminate to the front of the basilica. At the bottom of the flight of steps are 2 colossal statues, of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

The **Façade** is built entirely of travertine, from the designs of *Carlo Maderno*. It is 379 ft. long and 148½ ft. high. It has 3 stories and an attic, with 8 columns and 4 pilasters of the Corinthian order. Each storey has 9 windows, and is disfigured by the heavy balconies from which the pope used to bestow the benediction. The columns are 8½ ft. in diameter and 92½ ft. high, including the capitals. On the attic are 13 colossal statues, 18½ ft. high, representing the Saviour and the Twelve Apostles. Five open entrances lead into the magnificent Vestibule (κκ), 468 ft. long, 66 ft. high, and 50 ft. wide, including the 2 extremities. At each end of the vestibule is an equestrian statue; that on the rt. (M) is Constantine, *Bernini*, that on the l. (N) Charlemagne by *Cornacchini*. Over the central entrance to the vestibule, and consequently opposite the great door of the basilica, is the celebrated mosaic of the Navicella, St. Peter walking on the sea, originally designed by *Giotto* (?) in 1298, and executed by his pupils. It was placed over the E. entrance to the Atrium in front of the old basilica. "It has been so extensively injured and repaired that it would be difficult to form any critical estimate of its author."—*Kugler*. There are 3 entrances leading into the basilica, corresponding with these to the vestibule. The **bronze doors** of the central entrance only opened on great occasions, belonged to the old basilica, and were executed in the 15th century, by Antonio Filarete and Simone, brother of Donatello.

The bas-reliefs of the compartments represent Our Saviour and the Virgin above SS. Paul and Peter delivering the keys to Eugenius IV., during whose pontificate the doors were cast, and below the martyrdoms of St. Peter and St. Paul, and events in the history of Eugenius IV., e.g., the coronation of the emp. Sigismund and the council of Florence. The bas-reliefs of the frame-work are not in keeping with the other subjects, consisting of medallions of Roman emperors and mythological subjects, &c., surrounded by fine bas-reliefs of fruit and flowers. One of the side doors on the rt. (L) (walled up with a bronze cross in the centre), is called the *Porta Santa*, and was pulled down by the pope on the Christmas-eve of the jubilee, which took place every 25th year. The only jubilee which has taken place in the present century besides that of (Leo XII.) 1825, was that of 1875, which, however, on account of the change of government in Rome, was celebrated on a very reduced scale, and the *Porta Santa* was not opened. The jubilees of 1800 and 1850 were not celebrated, owing to the political circumstances of those eventful years. Between the doorways opening into the ch. are 3 inscriptions of some historical interest, which stood in front of the ancient basilica: the copy of the bull of Boniface VIII. granting certain indulgences on the occasion of the institution of the jubilee in 1300; the verses composed by Charlemagne in honour of Pope Adrian I.; and the grant of certain olive-grounds by Gregory II. to supply oil for the lamps of the church.

The Interior is worthy of the most majestic cathedral of the Christian world. Whatever defects the practised eye of the architect may detect in some of the minor ornaments, the minds of most persons who enter it for the first time are too much absorbed by the unrivalled harmony of its proportions to be influenced by such criticisms. An apparent want of magnitude generally strikes every one at first sight. The mind does not at once become conscious of the immensity of the fabric,

and it is only later that its gigantic scale is appreciated. No doubt the colossal size of the statues contributes in a certain degree to diminish the apparent size of the building, as they supply a false standard by which the spectator measures the details of the edifice around.

On the central pavement of the nave are marked the respective lengths of St. Peter's and of some of the principal churches of Christendom. St. Peter's, 613½ Eng. ft.; St. Paul's, London, 520½ ft.; Milan Cathedral, 443 ft.; St. Paul's, Rome, 419½ ft.; St. Sophia, Constantinople, 360½ ft. Near the door the height of the nave is 152½ ft., and the width 87½ ft. The width of the side aisles is 33¾ ft. The width of the nave and side aisles, including the pilasters that separate them, is 197¾ ft. The extreme length of the transepts, from end to end, is 446½ ft. The height of the baldacchino, from the pavement to the top of the cross on it, is 95½ ft. The circumference of the 4 great pilasters that support the dome is 253 ft. The diameter of the cupola, including the outer walls, is 195½ ft.; the diameter of the interior of the cupola is 139 ft., 3 ft. less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 ft.; from the pavement to the top of the cross outside, 448 ft. According to these measurements, St. Peter's exceeds our St. Paul's, in length, by 93½ ft.; in height to the top of the cross, by 64 ft.; and in the diameter of the cupola, including the thickness of its walls, by 50 ft.

The Nave (AA) is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Five massive piers, supporting 4 arches, separate the nave from the aisles: each pier is faced with 2 Corinthian pilasters in stucco, having 2 niches between them; the lower niches contain colossal statues of saints, founders of the different religious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to



# GROUND PLAN OF ST. PETER'S.

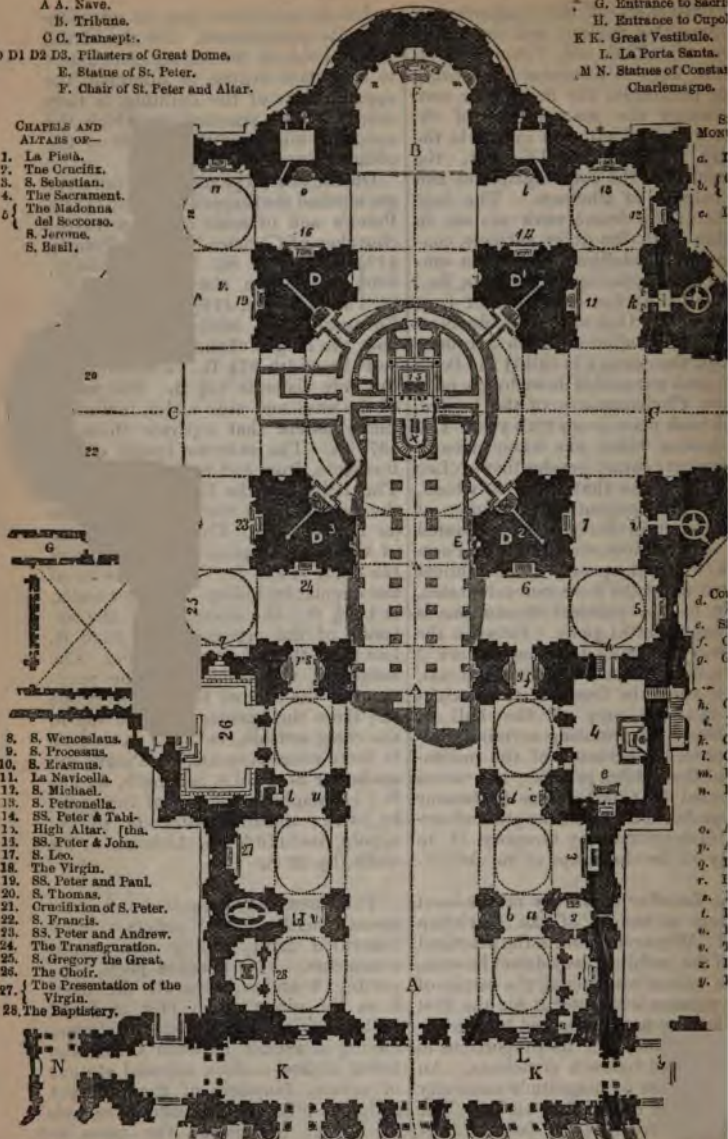
- A A. Nave.
- B. Tribune.
- C C. Transept.
- D D1 D2 D3. Pilasters of Great Dome.
- E. Statue of St. Peter.
- F. Chair of St. Peter and Altar.

- G. Entrance to Sacri.
- H. Entrance to Cupol.
- K K. Great Vestibule.
- I. La Porta Santa.
- M N. Statues of Constat.
- Charlomagne.

**CHAPELS AND ALTARS OF—**

1. La Pieta.
2. The Crucifix.
3. S. Sebastian.
4. The Sacrament.
5. The Madonna del Soccorso.
6. S. Jerome.
7. S. Basil.

8. S. Wenceslaus.
9. S. Processus.
10. S. Erasmus.
11. La Navicella.
12. S. Michael.
13. S. Petronella.
14. SS. Peter & Paul.
15. High Altar. (Ina.)
16. SS. Peter & John.
17. S. Leo.
18. The Virgin.
19. SS. Peter and Paul.
20. S. Thomas.
21. Crucifixion of S. Peter.
22. S. Francis.
23. SS. Peter and Andrew.
24. The Transfiguration.
25. S. Gregory the Great.
26. The Choir.
27. The Presentation of the Virgin.
28. The Baptistery.



*The portion in a lighter tint represents the subterranean church; the circular dotted lines several cupolas.*

the general effect by their inter-  
lines, and reduce the aisles to  
clearance of passages. With the  
on of the upper portions of the  
s, the walls and piers are gene-  
rated with slabs of marble, richly  
with medallions and other sculp-  
Many of the upper decorations  
stucco, as are the two recum-  
lutes over each arch. The  
it is entirely composed of  
originally from the designs  
omo della Porta and Bernini.  
tion in the rt. aisle near the  
anta, and opposite the Capella  
eta, is modern. The Basins for  
ater, supported by cherubs,  
means of estimating the  
e scale of the building. On  
the ch. the cherubs appear  
of ordinary children, and it is  
closer observation that they  
ad to equal the height of a full-  
nan.

Dome is the great object which  
eds the admiration of the  
who visits St. Peter's for the  
me. Its measurements have  
been given. Nothing can sur-  
e magnificence of its stupen-  
dult, resting on the 4 colossal  
and no language can do justice  
ablime effect. The surprise of  
older is increased by the recol-  
that there is another outer  
and that the stairs which  
its summit pass between the  
Each of the 4 piers that support  
2 recesses, one above the other,  
towards the high altar (15).  
wer ones (D, D<sup>1</sup>, D<sup>2</sup>, D<sup>3</sup>) contain  
taes of S. Veronica holding the  
m, by *Francesco Mochi*; S. He-  
ith the Cross, by *Andrea Bolgi*;  
ginus, the soldier who pierced  
e of our Saviour, by *Bernini*;  
Andrew (the finest) by *Fiam-*  
(Du Quesnoy). Each of these  
t 16 feet high. Above them are  
nies, in which are preserved the  
of the respective saints. In that  
e statue of S. Veronica is kept  
larium, or handkerchief, contain-  
impression of the Saviour's  
, which is exhibited with so

much ceremony to the people during  
the holy week. In the balcony over  
St. Helena is a portion of the true  
cross; and in that over St. Andrew  
the head of the saint, which was  
stolen in 1848, but subsequently re-  
covered, having been hidden outside  
the walls between Porta di Cavalligieri  
and Porta S. Pancrazio, where a statue  
of St. Andrew has been erected by  
Pius IX. None but canons of the  
Church are allowed to visit these relics;  
and it is said that the sovereigns and  
princes who have been admitted to  
examine them have first received that  
rank as an honorary distinction. The  
spiral columns in the recesses of the  
balconies belonged to the old basi-  
lica. Above these recesses, on the  
spandrils of the arches, are 4 mosaic  
medallions, representing the Evan-  
gelists, with their emblems; the pen  
in the hand of St. Luke is 7 feet long.  
On the frieze, running round the cir-  
cumference of the base of the dome, is  
the following inscription in mosaic; the  
letters are 6 ft. long: TV. ES. PETRVS. ET.  
SVPER. HANC. PETRAM. AEDIFICABO. EC-  
CLESIAM. NEAM. ET. TIBI. DABO. CLAVES.  
REGNI. COELORVM. A similar inscrip-  
tion, in the same lettering, has been  
prolonged around the frieze of the  
nave. The *drum* of the cupola is  
formed of 32 coupled pilasters of the  
Corinthian order, and pierced with  
16 windows. The cupola above is  
divided into 16 compartments, orna-  
mented with gilded stuccoes and 4  
rows of mosaics, the lowest repre-  
senting the Saviour, the Virgin, and  
the Apostles. On the ceiling of the  
lantern is a mosaic of the Almighty,  
by Marcello Provençal, from a painting  
of Cav. d'Arpino. "The cupola,"  
says Forsyth, "is glorious, viewed in  
its design, its altitude, or even its de-  
corations; viewed either as a whole  
or as a part, it enchants the eye, it  
satisfies the taste, it expands the soul.  
The 4 surrounding cupolas, though  
but satellites to the majesty of this,  
might have crowned four elegant  
churches. The elliptical cupolettas  
are mere expedients to palliate the  
defect of Maderno's aisles, which  
depend on them for a scanty light."

The **Baldacchino**, or grand canopy of bronze, covering the high altar (15), stands under the centre of the dome. It is 95½ feet high to the summit of the cross. It was cast from the designs of *Bernini* in 1633, partly from the 8374 lbs. of bronze stripped from the Pantheon, partly from metal purchased at Venice by Urban VIII., whose armorial device, 3 bees, may be recognised on several parts of the work. The cost of the gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000: nearly 22,000*l.* The **High Altar**, under the baldacchino, stands immediately over the relics of St. Peter. Only the Pope or some Cardinal specially authorized celebrates mass at it on great festivals. The sunk space before the **Confession** is surrounded by a circular balustrade of marble. On this are suspended 93 lamps, which burn night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the statue of Pius VI. (*x*) kneeling before the tomb of the Apostle, one of the finest works of *Canova*. The attitude and position of the figure were prescribed by Pius himself during his captivity. On the rt. side of the nave, placed against the last pier, is the well-known bronze \***Statue of St. Peter** (*z*), on a marble chair, with the foot extended. On entering the basilica, devotees kiss this much worn foot, pressing their forehead against it after each salutation. Some antiquaries state that this figure was cast by St. Leo from the bronze statue of Jupiter Capitolinus; while others assert that it is the identical statue of Jupiter. This, however, is disproved by the style of the work, which seems much more like that of the early ages of Christianity. Above the canopy over this statue is a mosaic portrait of Pius IX., commemorating his Papal jubilee, 16 June, 1871.

The **Tribune** (*y*), decorated from the designs of *Michel Angelo*, is very rich in ornaments: at the farther end is the famous **Chair of St. Peter**, executed in bronze by *Bernini* in 1667 (*f*); it is

generally supposed to enclose the in which, according to the Church tradition, St. Peter and many of his successors officiated. This, however, really kept in a closet high in the which is safely locked with three keys kept by different officials, and exhibited on the centenary festival the *Cattedra di S. Pietro*.\* The b chair is supported by four fathers of the Church,—St. Augustin and Ambrose, St. Chrysostom and St. Irenaeus. Between these and behind the chair is an altar dedicated 1859, by Pius IX. On the side of the Tribune are inscriptions related to the publication here, in Dec. 1854, of the Dogma of the Immaculate Conception, with the names of all cardinals and prelates who were present on that occasion.

The **Sepulchral Monuments**, with the exception of those of recent date scarcely worthy of St. Peter's as a work of art. Many of them have allegorical figures in the style of *Bernini*. The altars of the chapels are mostly decorated with mosaic copies of celebrated paintings. Beginning from the right, on the rt. of St. Peter's choir is the **Mausoleum of Paul III.** (*g*) designed by *Guglielmo della Porta*, to whom the execution was confided, by the order of Michel Angelo. It is the finest of the sepulchral monuments in St. Peter's. The statue of the pope is of bronze, and the 2 allegorical female figures are of marble, of Prudence and Justice, said to be portraits of the pope's mother, Giovanna Caetani, and his sister, Giulia Farnese. The monument was covered with a veil in 1667, and lead by *Bernini*. More covering was added by order of Pius IX. The monument, which formerly stood over the statue of St. Veronica now is, 24,000 scudi; the statues of Peace and Abundance, at present in the Fa

\* A good photograph of this very old monument may be had at Spithöver's. Both the woodwork and the ivory ornaments seem attributable to the mediæval period, later resembling in style those upon the front in the sacristy at the Cathedral of Pisa, and which are supposed to be of Byzantine origin.

Palace, formed pendants to those remaining, and were removed in 1629, when the tomb was placed where it now stands by Urban VIII. On the opposite side of the tribune is the monument of Urban VIII. (*m*), by Bernini and his pupils.

Proceeding onwards along the S. side of the building by the l. transept, the first mosaic (16) is a copy of Mancini's St. Peter and St. John. Opposite to it is the tomb of Alexander VIII. (*o*) (Ottobuoni, d. 1691), by Arrigo di San Martino; it has a bronze statue of the pope, and 2 marble figures of Religion and Prudence, by Angelo Rossi; the bas-relief represents the canonization of 5 saints by this pope. Near it is the altar of St. Leo (17), over which is the immense bas-relief by Algardi (d. 1650), representing that pope threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome; it is perhaps the largest bas-relief ever executed in marble. In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Continuing to the l. is the chapel of the Colonna, with an image of the Virgin, from a column of the ancient Basilica. Under the altar is an old sarcophagus (18) with Christ and the Apostles in front. It contains the remains of Popes Leo II. (d. 683), III. (d. 816), and IV. (d. 855). Further on towards the transept is the tomb of Alexander VII. (d. 1667) (*p*), the last work of Bernini. The Pope is represented kneeling, surrounded by Justice, Prudence, Charity, and Truth; the latter, only by Bernini. Opposite this tomb is an oil painting on slate by Francesco Vanni (19), representing the Fall of Simon Magus.

Entering the S. transept, at the central altar (21) is a mosaic of Guido's celebrated picture of the Crucifixion of St. Peter. The mosaic of the Incredulity of St. Thomas at the adjoining altar, dedicated to him (20), is from a picture by Camuccini, and, on the opposite side, in the chapel, of St. Francis receiving the Stigmata (22), after the painting by Domeni-

chino, now in the ch. of the Cappuccini. Farther on, over the altar of St. Peter and St. Andrew (23), is the mosaic of Ananias and Saphira, from Roncalli's picture in S. Maria degli Angeli; and opposite, over the door G leading to the sacristy, the sepulchral monument to Pius VIII. by Tenerani, a poor work, on which the Pontiff is represented in the foreground upon his knees, with a statue of the Saviour behind, giving his benediction to the Pontiff, St. Peter and St. Paul on either side; two alto-relievs of Justice and Mercy are on the pediment below; this monument was raised from a legacy of Cardinal Albani, Secretary of State during Pius VIII.'s short pontificate. The mosaic over the altar of St. Gregory the Great (590-604) (25) represents the Miracle of that saint, from A. Sacchi's picture in the Pinacotheca. Close by is the tomb of Pius VII. (1823), by Thorwaldsen (*q*), erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend Cardinal Consalvi. The pope is seated on his throne between 2 angels or genii representing History and Time, and Power and Wisdom. Against the pier opposite is the altar of the Transfiguration (24), over which is the mosaic copy of Raphael's celebrated picture, the copy somewhat larger than the original.

From here entering the l. aisle, under the arcade is the tomb of Leo XI. (d. 1605) (*r*), by Algardi, with a bas-relief representing the abjuration of Henry IV. of France, before the pope's legates, one of whom was Cardinal de Medicis, afterwards Leo XI. Opposite is that of Innocent XI. (d. 1689) (*s*) (Odescalchi), by Monot, a French artist: the bas-relief represents the raising of the siege of Vienna by John Sobieski. The Capella del Coro or the Canon Choir (26) has 3 rows of stalls and 2 fine organs; the walls and ceiling are decorated from the designs of Giacomo della Porta. Here the Daily Services are held in the presence of the assembled canons, and a fine musical service frequently on Sundays. The mosaic of

the Conception is a copy of the picture by Pietro Bianchi in Sta. Maria degli Angeli. Under the arch leading to the neighbouring chapel is the tomb of Innocent VIII. (*u*), of the Cibo family; it is entirely of bronze, and is a very fine work of Pietro and Antonio Pollajuolo: on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the memorial in stucco of Gregory XVI. (*t*); the niche it occupies is appropriated as the temporary resting-place of the last pontiff, whose remains lie here until the death of his successor, when they are removed to the subterranean ch. or placed in a separate monument. The **Chapel of the Presentazione** (27) contains a mosaic of the Presentation of the Virgin by Francesco Romanelli.

Close to this chapel are 2 monuments which will interest the English traveller. The first on the rt. hand, over the door (*n*) leading to the roof and the dome, is that of Maria Clementina Sobieski, wife of the Pretender James III., called here Queen of Great Britain, France, and Ireland: she died at Rome in 1745. Opposite to this is **Canova's Monument of the Stuarts** (*v*). It represents the entrance to a mausoleum guarded by genii. The principal expense of this monument was defrayed from the privy purse of George IV. Here the title of King of England is only given to the first Pretender; but it is applied to all three in the subterranean church, where their remains are. The **Chapel of the Baptistery** (28), the last on this side of the basilica, contains the ancient vase of red porphyry which now serves as a baptismal font, formed the cover of the tomb of the emperor Otho II., as it did more anciently that of Hadrian. The mosaic of the Baptism of Christ is from Carlo Maratta; the St. Peter baptizing his gaolers in the Mamertine prisons is from Passeri; and the *Baptism of the Centurion* from C. Procaccini.

*In the N. side aisle beginning from*

the entrance door (rt.), the first chapel is called the *Capella della Pietà* (1), from the celebrated marble group of the *Pietà* by Michel Angelo. It was one of the great sculptor's first works, being executed when he was only in his 24th year, at the expense of the French ambassador, Cardinal Jean de Villiers, abbot of St Denis. The critics of Michel Angelo's own time objected to the youthful appearance of the Virgin, and to the Son being represented older than the mother; but he justified it on the ground that it afforded an additional proof of the pure and spotless character of the Virgin. The group is not seen to advantage in its present position, and indeed seems lost: some portions of it are extremely beautiful, and it is much to be regretted that it is not better placed. Michel Angelo has inscribed his name on the girdle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this *Pietà* and the statue of Christ in S. Maria sopra Minerva are particularly mentioned. The king entreats M. Angelo to sell to the bearer of his letter, who was the painter Primaticcio, some works of the same kind, "pour l'amour de moi," and describes these productions "comme de choses que l'on m'a assureé estre des plus exquises et excellentes en votre art." On each side of the altar of the *Capella della Pietà* are 2 smaller chapels, enclosed by bronze doors: that on the l., built from the designs of Bernini, called *Del Crocifisso* (2) from containing a crucifix sculptured by Pietro Cavallini, and a mosaic by *Cristofari*, representing St. Nicholas of Bari. Here are preserved the principal relics belonging to St. Peter's, whence they are conveyed in great ceremony to the balcony over the statue of St. Helena when exposed to public view on great festivals. The other chapel, called the *Capella della Colonna Santa*, contains a

column, in white marble, said to have been brought from the Temple at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed in a pyramidal cage of iron-work. Here also is a marble Sarcophagus, on which formerly stood the baptismal font, it bears the name of Anicius Probus, prefect of Rome in the 4th century. It has five compartments with bas-reliefs representing Christ and the apostles; and, though highly interesting as a Christian monument, is less remarkable as a work of art than the sarcophagus of Junius Bassus in the subterranean church. Returning into the aisle, is the statue of Leo XII. (a) by Fabris, raised by Gregory XVI., who caused that of Innocent XII., which stood here, to be removed; and opposite to it the monument of Christina queen of Sweden (b); who died at Rome in 1689. It was erected by Innocent XII., from the designs of *Carlo Fontana*, and is ornamented with a bas-relief by *Teudon*, a French artist, representing the queen's abjuration of Protestantism in the cathedral of Innspruck, in 1655. The mosaic in the adjoining chapel of St. Sebastian (3) is a copy of the picture of the martyrdom of the saint, by *Domenichino*, now in Sta. Maria degli Angeli. Under the next archway are the monuments to Innocent XII. (c), by *Filippo Valle*, in which the pope is represented sitting, supported by Charity and Justice; and that of the Countess Matilda (d), by *Bernini*; she died in 1115, and was buried in the convent of St. Benedict at Mantua; Urban VIII. had her remains removed to St. Peter's in 1635; the bas-relief on the front of the sarcophagus represents Gregory VII. giving absolution to the emperor Henry IV. in the presence of the countess. The Chapel of the Holy Sacrament (4) contains, among other rich ornaments, a tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altarpiece of the Trinity is a fresco by *Pietro da*

*Cortona*, who designed the stucco bas-reliefs and mosaics of the roof and cupola. This chapel contains, before the altar of St. Maurice, the tomb of Sixtus IV. (e), in bronze, ornamented with bas-reliefs by *Antonio del Pollajuolo*, a very beautiful specimen of sepulchral sculpture, Julius II., of the same family, is also buried under this monument; the only memorial to this extraordinary pontiff, who so greatly contributed to the raising of the magnificent edifice in which his ashes now lie neglected, being a small marble slab let into the pavement; the wish of the ambitious pope to be interred in the tomb by *Michel Angelo* now in the ch. of S. Pietro in Vincoli having never been fulfilled. The mosaic in this chapel is a copy of M. A. *Caravaggio's* Entombment in the Vatican. Under the adjoining arch is the tomb of Gregory XIII. (f), of the Buoncompagni family, during whose pontificate took place the reform of the calendar: it is by *Camillo Rusconi*; which the bas-relief in front represents. Opposite is the tomb of Gregory XIV. (g), a simple urn in stucco with an empty undecorated niche. The mosaic on the altar of S. Girolamo (6), on the great pier, is a copy of *Domenichino's* picture. The Chapel of the Madonna del Soccorso (5), erected by Gregory XIII., from the designs of *Michel Angelo*, was built by *Giacomo della Porta*. The cupola is covered with mosaics by *Girolamo Muziani*, which have been praised. In this chapel the remains of St. Gregory Nazianzenus are deposited. Before the altar is the slab-tomb of Gregory XV.; and on one side the gorgeous monument of Gregory XVI. (h), from the designs of *Amici*, erected at the expense of the cardinals he created during his long pontificate. Near is the tomb of Benedict XIV. (i), by *Pietro Braccio*, with a statue of the pope, and 2 figures of Science and Charity. This learned pontiff was worthy of a monument by the first artist in Italy. The opposite chapel, dedicated to St. Basil (7), has a mosaic altarpiece, after *Subleyra's* picture of the saint celebrating mass before the

Emperor Valens. In the rt. transept are some mosaics and statues: St. Wenceslaus, king of Bohemia, from Caroselli's painting (8); the Martyrdom of SS. Processus and Martinianus (9), from Valentin's; the Martyrdom of St. Erasmus (10), from Poussin's; the statues of S. Jerome, by *Pietro Bracci*; S. Cajetano, by *Carlo Maraldi*; S. Giovanni Calasanzio, by *Spinazzi*; and S. Bruno, by *Stoldt*. In this transept, enclosed for the purpose, was held the great Ecumenic Council of the Vatican, convened by Pius IX. in Dec. 1869. Under the arch beyond this the mosaic over the altar of la Navicella (11), is from a painting by Lanfranco. Opposite is the magnificent Tomb of Clement XIII. (k), by Canova, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, and after 8 years' labour. The pope, a fine expressive figure, is praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on the other is the figure of Religion. Of the lions at the angles, the sleeping one ranks among the finest efforts of modern sculpture. The mosaic beyond it (12) is a reproduction of the St. Michael by Guido in the Capucini church. That of S. Petronilla (13), at the extremity of the aisle, is a copy from Guercino's picture in the Capitol, and is considered the finest work of this class in St. Peter's. The tomb of Clement X. (Altieri) (l), near it, is by *Rossi*: the statue of the pope is by *Ercolo Ferrata*. The mosaic of St. Peter resuscitating Tabitha (14), over the opposite altar, is after Costanzi.

Most of the altars in St. Peter's are flanked by elegant Corinthian columns, many of grey and red Sardinian granite, others of a handsome red marble, with numerous white veins, from the Sabine mountains, called *Cottanella*.

*The Grotte Vaticane, or subterranean*

*Church* consists of 2 distinct portions—the *Grotte Nuove* and *Grotte Vecchie*. Admission for gentlemen is easily obtained on applying at the Sacristy between 9 and 12, except on festivals; but no woman is allowed to enter, except with a special permission from the Pope. Visitors anxious to see distinctly all the objects mentioned below had better be provided with tapers.

The entrance is by a flight of stairs behind the statue of St. Veronica (2), and opening into the circular corridor of the *Grotte Nuove*, from which open some more ancient chapels, and the 4 under the statues of SS. Veronica, Andrew, Longinus, and Helena, in the basilica above, with the chapel of the Confession in the centre: the correspond, consequently, to the arch beneath Michel Angelo's dome. It was in a great measure remodelled by Paul V., retaining some of the more ancient chapels, in which he placed several works of art from the old basilica.

On entering and turning to the rt. are 2 of the original chapels, the first dedicated to Sta. Maria in Portico, also called the *Madonna della Bocciauta*, from a much injured picture of the Virgin in it, att. to *Simone Memmi*, which stood under the portico of the old basilica. On either side are several ancient tombs, statues of Saints John and Matthew from the monument to Nicholas V. (d. 1455), and one of St. Peter, from the portico of the old ch., by Paolo da Siena; several early Christian inscriptions, a statue of Benedict XI., and a view of the old basilica of St. Peter's. Re-entering the circular corridor, and opposite to the entrance of the last chapel, is the Capella del Salvatorino (10), and near it the marble cross which crowned the front of the primitive basilica. Between the chapel of S. M. del Portico and the next, dedicated to the *Madonna delle Partorienti* (9), is a curious mosaic of our Lord giving his benediction: it is of the 10th centy., and stood over the tomb of Otho II. in the atrium of the old

basilica, also statues of the two St. James' from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th centuries, a mosaic of the Virgin of the 8th, and another of an



Crypt of St. Peter's.

- 2, 3, 4, 5, Chapels of SS. Veronica, Helena, Andrew, and Longinus.
- 6, 6, Circular corridor.
- 7, Confession of St. Peter.
- 8, Ch. of S. Maria In Portico.
- 9, Ch. of S. M. delle Partorienti.
- 10, Ch. of Il Salvatorino.
- 11, Ch. of Il Salvatore.
- 12, Nave and aisles of Grotte Vecchie.

*Tombs of*—*a* Junius Bassus; *c c c* of the Stuarts; *d* Gregory V.; *e* Otho II.; *f* Alexander VI.; *g* Pius II. and III.; *h* Boniface VIII.; *i* Adrian IV.; *k* Nicholas V.; *l* Paul III.; *m* Julius III.; *n* Nicholas III.; *o* Urban VII.; *q* Marcellus II.; *r* Innocent IX.; *s* Card. Eroll; *t* Agnese Colonna; *x* Monument of Pius VI.

angel, after Giotto (?), &c. In the recess on the rt. of the altar were interred Popes Leo II., III., and IX., until removed to the upper ch. by Leo XII. In other parts of this chapel are a half-figure of Boniface VIII., attributed to Andrea da Pisa, a portrait in mosaic of Pope John VII., and the painting of the Virgin, which

gives its name to the chapel, &c. In the corridor (6) beyond and leading to the chapel of St. Andrew (4) are several inscriptions, one relative to the draining of the cemetery of the Vatican by Pope St. Damasus in the 4th century, remarkable, like all those of that pope, for the elegant form of the letters; it is in Latin verse; and numerous fragments of sculpture, the most remarkable being, statues of Saints Bartholomew and John, from the monument of Calixtus III.; of 4 Doctors of the Church, with 2 angels, from that of Nicholas V.; an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the basilica, &c. The entrance to the Grotte Vecchie is near here.

The Grotte Vecchie occupy the space beneath the nave of the modern basilica, extending to nearly opposite the chapel of the Sacrament and Choir; they formed the crypt of the basilica by Constantine.

They have undergone little change, except in having the pavement of the old ch. laid down on their floor, and having had several of the sepulchral urns of the early popes and historical personages, which stood under the portico and in the aisles of the old basilica, removed to them.

The Grotte Vecchie consist of 3 parallel corridors, separated by massive pilasters supporting low arches, on which rests the floor of the central nave of the basilica above. In these crypts are placed several tombs of popes and historical personages, some of which stood in the old basilica.\*

\* Most of the popes who died at Rome were interred in St. Peter's, at the earliest period in the forecourt only, but afterwards in the interior, and nearly all had monuments in the old basilica, on the destruction of which by Julius II. several were removed to other churches in Rome (Pius III. and II.): a few were set up in the new ch. (Sixtus IV., Innocent VIII.); others in churches or chapels founded by their families (Clement VIII., Sixtus V.); whilst some (Paul IV., Leo X., Clement VII., Innocent X., Clement XII.) were interred in churches they had selected as their last resting-places; and Clement XIV. in the ch. of the SS. Apostoli, attached to the convent of the



Near the entrance of S. corridor is the marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore (11), at the extremity of the central corridor, has a curious bas-relief of the Virgin by Arnolfo, which once stood over the monument of Boniface VIII.; and before it are the graves of Charlotte Queen of Cyprus (ob. 1487) and of Pius VI. Under one of the neighbouring arches in the S. aisle are the tombs (*ccc*) of the 3 last princes of the house of Stuart, who died at Rome—James III., Charles III., and Henry IX., as they are here called, and a little beyond that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V. (*d*), and (*e*) of the Emperor Otho II., who died at Rome in 983—it formerly stood under the portico of the old basilica; and the empty tomb, with his recumbent statue on the cover, of Alexander VI. (*f*), his ashes having been removed, with those of Calixtus III.,\* to the Spanish national ch. of S. Maria di Monserrato in the Via Giulia, where they now lie neglected. Near the extremity of the central nave are the receptacles for the præcordia of Christina Queen of Sweden and of Benedict XIII.; the greater number of the popes are laid in the northern aisle. Commencing at its W. extremity, are the sarcophagi of Boniface VIII., with his recumbent statue (*h*), by Arnolfo, interesting as a work of art; on the head is the tiara with the double

religious order of which he had been a member before his accession. In the 10th, 11th, and 12th cents. several popes were buried in the Lateran Basilica; but, except some scattered fragments, all traces of their original tombs have disappeared. On this subject the reader will find interesting information in Mr. Gregorovius' little volume on the Tombs of the Popes.

\* The ashes of the two popes in question were removed from St. Peter's about the year 1619, during the Pontificate of Paul V., on the demand of a Spanish ecclesiastical dignitary named Vives, who offered to raise a mausoleum at their national Church to the two great popes of Spanish origin; but dying soon afterwards, his wishes were never carried into effect, and their bones were enclosed in a small wooden box, where they still remain.

crown first used by this pontiff, the triple circlet dating from the time of Urban V.; of Pius II. and III. (*g*), whose monuments now stand in the ch. of S. Andrea della Valle, where they were removed on the destruction of the old basilica: next is the tomb of Adrian IV. (*N. Breakspear*) (*i*), in red granite, with sculptured bulls' heads; it was this English pope who caused Arnolfo da Brescia to be so cruelly burned at the stake, and who crowned Frederick Barbarossa in St. Peter's: opposite to it is that of Nicholas V. (*k*), the inscription by Æneas Sylvius (Pius II.). Following the outer wall on this side of the grotte stand successively the tombs of Paul II. (*l*), with a recumbent figure of the Pontiff, by Mino da Fiesole: of Julius III. (*m*); Nicholas III. (*n*); Urban IV. (*o*); Marcellus II. (*q*); Innocent IX. (*r*); and of Card. Erolì (*s*), the latter once celebrated for its sculptures; and in a recess beyond (*t*), amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's.

Re-entering here the circular corridor of the *Grotte Nuove* is the chapel of S. Longinus (5), with a mosaic of the patron saint over the altar, from a picture by A. Sacchi. Between this and the chapel of St. Helena (3) are several mosaics and statues: those of our Saviour and St. Andrew from the monument of Nicholas V.; the bas-reliefs of Adam and Eve, of the Last Judgment, and the statue of Charity, by Mino da Fiesole, from that of Paul II. The large bas-reliefs representing histories in the lives of SS. Peter and Paul, on either side of the entrance to the Confessio, formed a part of the ciborium of Sixtus IV. in the old church. The paintings in the chapel of St. Helena are chiefly relative to events in the life of St. Andrew, whose relics were originally deposited here.

The Chapel of the Confession (7), in the form of a Latin cross, is beneath the high altar in the basilica above; the Confessio being the spot where had been deposited, since the middle of the 4th centy., the remains of St.

Peter, brought here by S. Cornelius from the subterranean crypt of St. Sebastian, on the Via Appia. The chapel is richly decorated. Over the altar are two pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). One of the very interesting monuments of the Grotte Vaticane is the sarcophagus of Junius Bassus (*a*), Prefect of Rome, who died in 359: it was discovered in 1595, in excavating for the Grotte Nuove, near the spot where it now stands, opposite to the entrance to the chapel of the Confessio. The tomb is covered with sculptures, divided into compartments by columns, some twisted, others covered with arabesques in relief, each bas-relief representing a subject from the Old and New Testament; and at the ends St. Peter seized by the Jews, and Job comforted by his Friends. The smaller bas-reliefs over the columns between the arches represent a lamb holding a wand, performing some of the miracles represented on the early Christian paintings of the Catacombs, such as the Raising of Lazarus, the Multiplication of the Loaves, &c. It is a very important example of early Christian sculpture.

The Sacristy, entered by a door (*c*) in the 1. transept, over which is the monument of Pius VIII., was built by Pius VI. from the designs of Carlo Marchionni (1775). In the corridor leading to it are the statues of St. Peter and St. Paul, by Mino da Fiesole, which stood in front of the old basilica. Fixed into the walls are several ancient inscriptions, discovered in digging the foundations of the building; and the celebrated one of the Fratres Arvales, of the time of Domitian and Elagabalus, so well illustrated by Marini and Henzen. The Sacristy consists of 3 noble halls, decorated with a richness of ornament scarcely inferior to that of St. Peter's itself. The 8 fluted columns of grey marble in the central one, or *Sagrestia Commune*, are from Hadrian's villa. The picture of Deposition is by L. Botticelli, but said to have been sketched by M. Angelo. The gilt-bronze cock

over the clock on the arch once stood on the summit of the bell-tower of the ancient basilica. Out of the *Sagrestia Commune* opens, on the left, the *Sagrestia dei Canonici*, which contains an early Madonna and Child with St. John, by Giulio Romano, and a Holy Family, by *Il Fattore*. In the chapter-house opening from the S. dei Canonici are 8 very interesting panels painted on both sides, by Giotto, representing our Saviour enthroned, in the act of benediction, and a portrait of Card. Stefaneschi, for whom they were executed in 1300, probably for a Ciborium, the Crucifixion of St. Peter, and the Martyrdom of St. Paul; and several frescoes by \*Melozzo da Forli, of angels playing on musical instruments. They are "the upper parts of beautiful youthful figures, with abundant flowing hair," and were originally painted on the walls of the Tribune in the ch. of the Santi Apostoli, from which they were removed when that edifice was restored by Fontana in 1711. The figure of Christ on the staircase of the Quirinal formed part of the same picture. Many of these figures are very beautiful. The cardinals assemble in this hall on the occasion of the funeral of the Pope. The *Sagrestia dei Benefiziati*, which opens out of the S. Commune on the rt., contains a picture of the Saviour and St. Peter, by Muziani, and the painting of the Madonna della Febre, which gave its name to the ch. on the site of which Pius VI. erected the modern Sacristy. The gilt bust of St. Peter stands on a half-column of fine Egyptian alabaster. In the Guardaroba, or *Tesoro di S. Pietro*, opening out of this, are preserved the church ornaments. Among the church plate are several crucifixes and six splendid candelabra from the designs of Michel Angelo and Benvenuto Cellini; a beautiful chalice, ornamented with precious stones, given by Cardinal York; and much rich altar-plate, mitres, &c. The dalmatic worn by Leo III. at the coronation of Charlemagne is also here, and, although upwards of 1000 years old, is in remarkable preservation; a great number of the richest embroidered

copies, and other church vestments. In the Archives beneath the sacristy (over the door of which are fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V.), are a MS. Life of St. George with miniatures by *Giotto*, the famous parchment codex of the Philippics of Cicero, a Terence, and a Persius of very early date. The statue of Pius VI., near the entrance to the Sagrestia, is by *Agostino Perma*.

The ascent to the Dome is free to the public on Thursdays from 8 to 11 A.M. The entrance is through a door in the l. aisle, opposite the Stuart monument. For special occasions, apply to the *Economo*, Monsignore Teodoli. This ascent is the only means by which a correct notion can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A broad paved spiral staircase *a cordoni* leads us to the roof by a gentle ascent that horses might mount it. On the walls are inscriptions recording various jubilees and the names of the royalties who have made the ascent. A series of passages and flights of steps carries us from the roof to the different stages of the dome, winding between the double walls of the drum, and opening on the inner great circular galleries, from which the stranger may look down on the church below. It is from these galleries at the base and top of the drum of the cupola that we can best appreciate the stupendous size and proportions of the building. People on the pavement below look too diminutive to be human beings, and the mosaics of the dome, which seen from below are minute and delicate works, are here found to be coarsely executed in the only style which could produce effect at such a distance.

The stairs from this point lead between the two walls of the dome to the base of the lantern; hence another flight takes us to the top, from which rises the ball: to this a nearly vertical ladder allows the visitor to ascend, without danger, but not without inconvenience, especially for

ladies. The *Ball*, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball to the cross, which is 16 feet in height. The view from the balcony at the base of the stairs leading to the ball is splendid. The whole of Rome with her bare Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Alban Hills, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the modern city which may not easily be distinguished, and the panorama of the Apennines and other encircling mountains are seen to great advantage.

#### Church Ceremonies, &c., at St. Peter's.

The gorgeous and elaborate ceremonies which used formerly to accompany the principal religious services in St. Peter's, at stated occasions throughout the year, when the Pope was accustomed to be present with his cardinals and court, have been discontinued since 1870; as also the grand illumination of St. Peter's on Easter Sunday and the eve and festival of St. Peter (29 June), which used to attract many thousands of spectators.

Any one desirous of information on the subject of Church festivals in the past, especially those in Holy Week, will find it in a small volume, entitled *Delle Ponteficie Funzioni della Settimana Santa*, di Gaetano Moroni; English and French translations may be procured at Piale's or Spithöver's libraries.

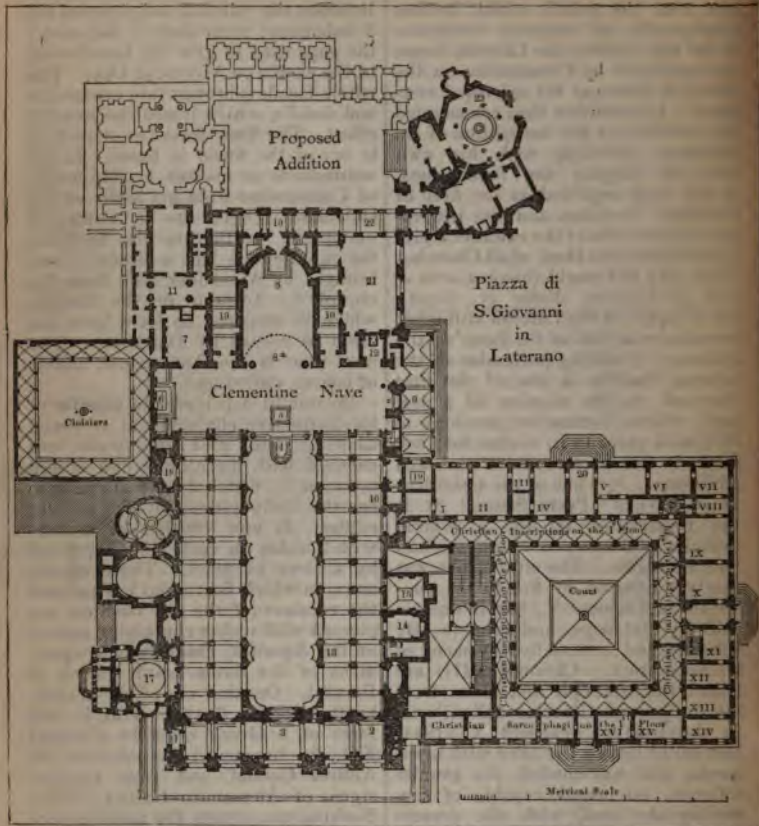
Vespers are sung every day at from 3 to 4½ P.M., according to the time of year, in the canon's Choir at St. Peter's: they are much frequented on Fridays and Sundays, on account of the fine music by which they are generally accompanied.

2. **Lateran Basilica (San Giovanni in Laterano).**—This celebrated basilica occupies the site of the house of the senator Plantius Lateranus, from whom it derives its name, and who is mentioned by Tacitus as having been implicated in the conspiracy of Piso,

for which he was put to death by Nero. Juvenal mentions the residence as "*Egregia Lateranorum aedes.*" The site afterwards passed to the family of Marcus Aurelius, who was born near the palace, which became subsequently an imperial residence. In the 4th century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then consecrated this basilica, at the instigation of St. Sylvester, assisting with his own hands in digging the foundations. It was long regarded as the first of Christian churches, and the inscription on each side of the entrance styles it the Mother and Head of all Churches of the city and world (*omnium urbis et orbis Ecclesiarum Mater et Caput*). The Chapter of the Lateran still takes precedence of that of St. Peter's; the ceremony of taking possession of the Lateran Basilica is one of the first observed on the election of a new pope, whose coronation previous to 1870 took place in it, so that for 1500 years it has preserved its rank and privileges. It is one of the 4 basilicas which have a "Porta Santa." It is also remarkable for the 5 general councils held here, to which we shall refer hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was rebuilt by that pope, and subsequently enlarged and remodelled by many of his successors. Clement VIII. enlarged the transepts and aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by erecting the principal façade from the designs of the Florentine architect Alessandro Galilei. In consequence of these numerous restorations and changes the basilica has not preserved much of its original character. The great Front is a fine specimen of the architecture of the last century; it is built entirely of tra-

vertine, consisting of 4 large columns and 6 pilasters of the composite order, sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and 10 saints. Between the columns and pilasters are 5 balconies; from that in the centre the pope used to give his benediction to the people on Ascension Day. The whole façade is broken into ornaments and details, which lessen the general effect. The View from the steps here is one of the finest in Rome. In the vestibule is an ancient marble statue of Constantine from his baths on the Quirinal. There are 5 entrances under the portico to the basilica; the middle one has a bronze door, brought by Alexander VII. from the ch. of S. Adriano in the Forum, which is supposed to have been the curia as rebuilt by Diocletian. The next door is the Porta Santa, and is of course walled up.

Borromini deprived the interior of its distinctive character as a grand basilica; the roof and walls are covered with medallions and stucco ornaments; which do not compensate for the disfigurement of the ancient edifice. It now consists of a nave with 2 aisles on each side, separated by 4 rows of piers. Those of the nave, in which Borromini has encased the columns [of the old basilica, are pierced with niches containing statues of the Apostles, characteristic specimens of the extravagant school of Bernini. Opening out of the 1. aisle, is the Corsini Chapel, built in the form of a Greek cross by Clement XII., in honour of his ancestor, St. Andrea Corsini, and from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this costly structure; the richest marbles, the most elaborate ornaments and gilding, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without parallel in any other private chapel in Rome, except perhaps that of the Borghese family in Sta. Maria Maggiore. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini. The porphyry sarcophagus



1. Statue of Constantine. 2. Porta Santa. 3. Bronze Doors. 4. Monument of Martin V. (1431). 5. Tabernacle (1267).  
 6. Altar of the Sacrament. 7. Chapel of the Choir. 8. Tribune. 9. Site of Ancient Tribune. 9. Etrusque Portico.  
 10. Leonine Porticus. 11. Sacristy. 12. Chapel of the Crucifix. 13. Boniface VIII., painted by Giotto (1300).  
 14. Torlonia Chapel. 15. Massini Chapel. 16. Monument of Cardinal Guisano (1287). 17. Chapel of Andrea Corsini. 18. Chapel leading to the Cloisters. 19. Statue of Henry IV. of France. 20. Entrance to the Lateran Museum. 21. Vestibule. 22. Porticus and Stairs leading to the Baptistery. 23. Baptistery of Constantine.

Plans of the Museum, with description, are given at pp. 344-348.

which forms the sepulchral urn of Clement XII, formerly stood under the portico of the Pantheon; the cover is modern; the bronze statue of the pope is by Maini; and the 2 lateral figures are by Carlo Monaldi. Opposite is the tomb of Cardinal Neri Corsini, with his statue and 2 sitting statues by Maini. The figures in the niches, of the Cardinal Virtues, are by followers of Bernini, but they are not good as works of art. In a vault underneath this chapel is a Pietà by *A. Montanti*. The HIGH ALTAR of the Basilica stands beneath a magnificent Gothic tabernacle, supported by 3 columns of grey granite and one of marble, curious as a work of the 14th centy. It was erected in the reign of Urban V., and partly at the expense of Charles V. of France, to receive the heads of St. Peter and St. Paul, which were found among the ruins of the old church. Within the high altar is enclosed a table of wood, said to be an altar at which St. Peter celebrated; only the pope, or a cardinal authorized by a special brief from him, can celebrate mass here. The paintings on the tabernacle, much restored, were originally of the 14th centy., by *Berna di Siena*. The high altar and tabernacle were restored and decorated by Pius IX. In the enclosed space in front of the Confession of St. John, is the bronze tomb of *Martin V.* (a Colonna) a good work by Simone, a pupil of Donatello. It formerly stood in the middle of the nave.

The second chapel on the rt. on entering the basilica belongs to the Torlonia family, by whom it has been decorated at an expense of 65,000*l.* sterling. Over the altar is a Descent from the Cross, by Tenerani, and on either side sepulchral monuments to the first duke and his wife, the latter in the character of a Roman matron, with statues of Charity and Hope on either side.

The chapel of the Massimo family, beyond this, designed by Giac. della Porta, has a Crucifixion by *Sicciolante*.

The Choir, flanked by two colossal columns of red granite from Baveno,  
[Rome.]

is a modern addition to the church. Its entrance marks the spot where the ancient Tribune stood. So long ago as 1673 it was found to be in an unsafe condition, and Pope Alexander VII. constructed a massive arch for its support; but in 1865, instead of adding the buttresses which would have saved this priceless relic of ancient art, the whole apse was pulled down—an utterly irreparable loss. The new apse, begun by Pope Pius IX., was completed by his successor in 1886. In digging the foundations, at a depth of about 24 ft., some interesting ruins of the time of the Empire were discovered, upon the property of the patrician Plantius Lateranus; they date from before the foundation of the Basilica. The choir is lined with canons' stalls and is gorgeously decorated with marbles, gilding and frescos by Professor Grandi and other Roman artists. Five steps lead up to the Tribune; here stands the Pontifical Throne of marble enriched with mosaics.

The old Mosaics on the vault of the apse have been refixed on the new vault, but are so restored and modernized as to have lost much of their value. (Below the line of the 4 pointed windows of the apse the mosaics are modern.) This noble mosaic was executed for Nicholas IV. (1287-1292) by Fra. Jacopo da Torrita of Siena, who was also the author of the mosaic in the Baptistery at Florence. His portrait may be seen in the figure of a little monk kneeling, with a square and compasses in his hand, and his name is inscribed close by to the l., "Jacopus Toriti pictor hoc opus fecit." In the execution of his work he was assisted by Fra Jacopo da Camerino, and as Torrita died, it appears, before the work was completed, it was finished by *Gaddo Gaddi*. This mosaic is animated by much of the same spirit which inspired those of the 5th centy., and we note the recurrence of the early Christian symbolism. The subject is the union of heaven and earth by baptism. The head of Christ ("preserved from an older tribune," Kugler), in a glory of

angels, looks down from heaven below, the Holy Ghost descends like a dove shedding the divine influence, as a stream of water, upon the Cross which stands upon the hill of Paradise, and in the centre of which is a medallion representing the Baptism of our Saviour. Descending from the angles of the Cross the spiritual waters form rivers of life, from which stags and sheep, symbolical of the faithful, are drinking. On either side are colossal figures of the Virgin and saints. On the l. of the Virgin the small figure is that of Nicholas IV. In the foreground flows the river Jordan. The smaller compositions below the vaults and between the windows representing 9 of the Apostles are by Camerino. The mosaic has been frequently restored in 1663, 1762, 1825, and was seriously modernized in 1884.

Besides the sepulchral monuments already mentioned, the following are worthy of notice: of Card. di Pippo, a good specimen of the style of the 14th centy., in the rt.-hand transept; of popes Sylvester II., Sergius IV., and Alexander III., well known in our history as the friend of Becket and St. Bernard, who canonized St. Edward the Confessor. These monuments, of Pontiffs buried in the ch., are in the rt. aisle, and long posterior to the popes to whom they have been erected; that to Alexander III. was raised by Alexander VII.

On the second pier of the first aisle on the rt. is the portrait of Boniface VIII. by Giotto (repainted), who has represented the pope between two cardinals, announcing from the balcony of this ch. the jubilee of 1300. It is the only fragment remaining of the frescoes of Giotto which covered the loggia of the old Lateran palace. There is a remarkable echo in this part of the church. The other paintings in the basilica scarcely require notice: the best are the Daniel by Procaccini, and the Jonas by S. Conca.

In the chapel of the Crucifix, the first to the rt. on entering the transept from the Sixtine portico, is a curious kneeling statue of Boniface VIII., which originally stood before the altar

of S. Bonifacius in the old basilica of St. Peter's, where this remarkable pontiff was represented in adoration before his patron saint. This figure is interesting as a likeness of that celebrated Pope, and for the costume, especially for the form of the tiara, so different from the present triple crown.\*

**The Transepts.**—The paintings on each side of the great arch of the apse, restored by Professor Fontana, represent the consecration of the Basilica by Sylvester I. and the apparition of the Saviour on that occasion.

In the l.-hand transept is the splendid altar of the Holy Sacrament, from the designs of Paolo Olivieri. The 4 gilt-bronze columns, with composite capitals, are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus from the bronze rostra of the vessels captured at the battle of Actium. Above is a fresco of the Ascension by Cav. d'Arpino, and on the tympanum the Almighty, by Roncalli. Behind the altar is preserved the table on which the *Last Supper* is supposed to have been laid; it is of cedar-wood and was once encased in silver.

Out of the l.-hand transept, and near the Altar of the Sacrament, opens the Winter Choir of the canons: the painting of the Saviour, with the two Saints John, over the altar, is by the Cav. Arpino; the Coronation of the Virgin on the vault, by B. Croce; and on one of the walls, a portrait of Martin V., by Scipione Gaetano. The black marble monument on the l. of the altar, is to a lady of the Colonna family. The semicircular corridor, called the Leonine Porticus, supposed to have been erected by Leo I., which surrounded the choir before its enlargement, has been replaced by a three-sided corridor, to which access is gained from either side of the choir. On the walls of this *ambulacrum* have been re-erected several sepulchral monuments, preserved from the original Leonine porticus, amongst others, those of the

\* The Papal tiara or *Regnum* had a single circlet until the latter years of the 13th centy.; under Boniface VIII., when the second was added; the third dates from the pontificate of Benedict XIII.

painters Andrea Sacchi and Cav. Arrpino, and of A. Galilei, the architect of the façade.

Opening on the l., out of the new Leonine porticus, a door leads into the Sacristy; on the walls of the passage is a curious bas-relief view of an edifice, near a round arch, supposed to represent the old Lateran Basilica and Porta Asinaria, it was found in the neighbourhood near the ch. of SS. Peter and Marcellinus, and some fragments of leaden water-pipes bearing the name of Sextus Lateranus. The bronze doors leading to the sacristy were made by 2 artists of Piacenza, in the time of Pope Celestin III. (1196). In the small sacristy opening out of the *S. de' Canonici* is a drawing, attributed to Raphael, of his picture called the Madonna di Casa d'Alba, now at St. Petersburg, and a painting of the Annunciation by Marcello Venusti, from a design of Michael Angelo's.

A passage from the rt. or N. angle of the Leonine Porticus leads to a flight of 24 steps, which descend to the Constantine Baptistery (p. 196), with which there had formerly been no internal communication from the basilica.

Opening from the rt. transept on to the Piazza del Laterano, is the handsome Portico erected by Sixtus V. from the designs of *D. Fontana*. At one extremity is the bronze statue of Henry IV. of France, by *Nicolo Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. As a work of art this statue has little merit.

The principal Church ceremonies in S. John Lateran are:—On the Saturday morning before Easter, after the baptism of the Jews and non-Christian converts in the baptistery, the cardinal grand vicar of Rome holds an ordination in this basilica. Ascension and St. John's days have lost their interest here since the Pope no longer appears and blesses the people. The heads of SS. Peter and Paul are exposed to the adoration of the faithful on Easter Sunday and Monday, on the 29th of June, on the 6th of July, on the 9th

Nov., and on the 27th Dec. the Feast of St. John the Evangelist, when there is fine music.

The 5 General Councils which have given celebrity to this basilica, and are known as the Lateran Councils, were the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, Cyprus, &c., were present; when the doctrine of Transubstantiation was first imposed on the Western Church. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, respecting the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general councils which have been held since that time was that of Trent, A.D. 1525, and of the Vatican in 1869, 1870.

The Cloisters, entered from the last chapel out of the S. or l. aisle, retain their beautiful Gothic architecture of the 13th century. The old episcopal throne, said to be that of St. Silvester, was placed here in the last century. There are many curious monuments which deserve notice: the columns exhibit some good examples of the



mosaic ornaments of the period. Among the relics is the mouth of a well, in marble, in the centre of the cloister, having several Christian emblems, Runic knots in relief, &c., of an early period; 2 columns of Pilate's house; a column said to have been split when the veil of the Temple was rent in twain on each side of the porphyry slab on which the soldiers cast lots for the Saviour's raiment; a slab supported by 4 columns, which are supposed to be the height of our Saviour (they are 6 feet high); a miraculous altar-table, upon which, a priest doubting of the real presence, the consecrated wafer fell from his hand through the slab, and left a hole; several slab-tombs from the ancient church, and a few Roman inscriptions. Some interesting remains of the decorations of the old basilica, in the rear of the modern building, may be seen from the cloisters.

The **Baptistery**, or church of **S. Giovanni in Fonte**, erected by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building in brickwork. On the sides of the eastern entrance are 2 magnificent red porphyry columns, with marble capitals of the composite order, half-buried in the wall, surmounted by an entablature in good taste, which opened into the portico or atrium of the Baptistery, enclosed, as we now see it, in the 13th cent. by Anastasius IV. In the Baptistery properly speaking, 8 columns of porphyry, with Ionic and composite capitals, sustain a cornice which runs round the building, supporting 8 smaller columns of marble, which again support the octagonal drum of the cupola and lantern of the roof. The exterior, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the whole building is known to have been repaired by several popes down to the 17th century, when Urban VIII. and Innocent X. restored it as we now see it. The paintings on the 8 sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls by *Giacinto Gemignani*,

*Carlo Maratta*, and *Andrea Comassi*, and represent the principal events in the life of Constantine. The **Baptismal Font**, in the centre of the sunk octagon, is of green basalt. It was in this urn, which, from the earliest times of Christianity, has been held sacred, as that in which, by a tradition now exploded, Constantine was baptized by St. Sylvester, or, according to Gibbon, in which the emperor was cured of his leprosy by the same saint, that Cola di Rienzo bathed, on Aug. 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the 7 crowns of the Holy Spirit, which he declared to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon; and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of this font. Opening out of the Baptistery are 2 chapels, formed, it is said, out of apartments in the house of Constantine, and converted into chapels by Pope St. Hilary (461-467)—that on the rt. dedicated to S. John the Baptist, with a bronze statue by Valadier, copied from the one in wood by Donatello in the sacristy; that on the l., to S. John the Evangelist, has 2 good columns in oriental alabaster and a statue of the patron saint by **G. B. della Porta**. The roof is covered with mosaics (432-440?), representing arabesques in the style of those painted in the Baths of Titus. "The semicircle of the Apsis is filled with the most beautiful green-gold tendrils upon a dark blue ground, above which the Agnus Dei appears with 4 Doves; they are amongst the most ancient Christian mosaics in Rome," and give us a high idea of the fine feeling for decoration in this otherwise degenerated age."—*Kugler*. The bronze gates of the time of Celestin III. The Baptistery is now used on the Saturday before Easter for baptizing Jews converted to Christianity.

ing the Baptistery is the Oratory of St. Venantius, erected by Pope IV. (639-642) and completed by Urban I. (A.D. 640-648) in order to deposit in it the remains of certain martyrs brought from Dalmatia. It is preceded by the portico, enclosed in the 12th centy. by Anastasius IV., which, as already stated, formed the atrium of the Baptistery. Two tombs have been erected in this place; that on the rt., the property of the Borgia family, and dedicated to SS. Cyprianus and Justina, has a mural mosaic vault of delicate flowers and flowers; the opposite chapel is of S. Rufina and Secunda, belonging to the Lercari family of Genoa, had a mosaic vaulting, but which has been destroyed. In the Oratory of St. Venantius are a modern altar and tombs of the Ceva family, to which it belonged. On the vault over the altar is a remarkable mosaic (640-648). The altar apsis is the Virgin and Child, Peter, John the Evangelist, St. Venantius and the founders, Urban I., holding a model of the city, and Theodorus I. a book. On the walls are half-length figures of St. Peter and 2 angels. On the face of the vault are the 2 Holy Cities, the figures of the 4 Evangelists, and 12 figures of 8 saints, remarkable for showing the costumes of the 12th centy. SS. Paulinianus, Tellius, Asterius, Anastasius on one side, and Septimius, Antiochianus, and Theodorus on the other. As works of art the mosaics are rude in execution, but interesting from their early date. These mosaics show, on the face of the vault, the want of intelligence of which succeeding centuries afford no example. They were restored in the 17th centy. This Oratory being generally neglected, application to visit it must be made to the sacristan of the Oratory.

**Scala Santa.**—Under a portico on the N. side of the Basilica, erected in the 13th centy. by the designs of Fontana, is the Scala Santa. Sixtus V., in rebuilding the Lateran palace, religiously ordered that portion of the chapel of the Saviour of Leo III. which had

escaped the fire by which the ancient palace was destroyed, and constructed this portico over the Scala Santa, which had also escaped the flames. The stairs consist of 28 marble steps, stated by Church tradition to have belonged to Pilate's house, and to have been the identical ones which our Saviour descended when he left the judgment-seat. They are only allowed to be ascended by penitents on their knees; and the multitude of the faithful who visited them in the time of Clement XII. was so great that he found it necessary to protect them by planks of wood, which are said to have since been renewed three times. In the handsome Gothic chapel at the summit, called the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part which remains of their ancient palace, is a painting of the Saviour, 1 ft. 8 in. in height, apparently of Greek workmanship, and said to be an exact likeness of our Lord at the age of 12. The legend about the picture is, that it was drawn in outline by St. Luke, but finished by an angel. It is inclosed in a silver tabernacle, given by Innocent III. This chapel contains also a large collection of relics; no woman is allowed to enter it. Fontana's portico, before it was enclosed by Pius IX., was a fine structure, consisting of a double arcade of 2 orders, the lower Doric, and the upper Corinthian, of which the first alone has been preserved. The statues of an *Ecce Homo* and of *Christ Betrayed*, which stand at the foot of the stairs, are by *Iaconetti*. The Scala Santa is in the middle, and on each side are 2 parallel flights of steps, by which the penitents descend. Outside, and on the S. side of the Scala Santa, looking towards the Porta S. Giovanni, is a tribune erected by Benedict XIV. to receive the mosaics which covered a *triclinium* in the Lateran Palace, of the time of Leo III. They are, however, only copies, what remained of the originals having been deposited in the library of the Vatican. They represent the Saviour in the midst of the Apostles, and on the face of the

vault Christ delivering the keys to St. Peter with one hand, and St. Peter, seated, giving a consecrated banner to Charlemagne, and the Pallium to St. Leo. The buildings enclosing the Scala Santa were amplified by Pius IX.

The Lateran Palace and Museum are described under the head of Galleries and Museums (§ 5).

3. **Basilica of Santa Maria Maggiore**, also called the *Liberian Basilica*, the third in rank, and one of those which have a Porta Santa. It was founded near the *Macellum Livica*, on the highest summit of the Esquiline, in A.D. 352, by Pope Liberius, and John, a Roman patrician, in consequence of a miraculous fall of snow in the month of August, which covered the precise space occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was at first called S. Maria ad Nives; it afterwards took the name of S. Maria Maggiore, from being the chief of all the Roman churches dedicated to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the character of the larger basilica than any other church within the walls of Rome. It was enlarged in 432 by St. Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune with its mosaics were added in the 13th century by Nicholas IV. (1288-94). The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV., from the design of Fuga, when the old one of the 12th century, erected by Eugenius III., was pulled down. At the same time the interior was completely renovated, the columns were polished and had adapted to them new Ionic bases and capitals, and the building generally was reduced to the state in which we now see it.

There are 2 façades, the principal facing the S.E., and the other at the rear of the basilica. The first, Fuga, is one of the least happy in church architecture of Rome. The balcony in the upper portico of the great façade the pope pronounced benediction on the Festival of Assumption. The façade of the interior with the more recent portico in front of it is covered with mosaics; it was restored in 1825, when the interior (1317), with the name of the apostle *Philippus Rusticus*, an otherwise unknown master, were discovered. The subject is Christ giving his Benediction, with the Virgin and SS. Peter, Paul, James, and John the Baptist on either side, and below the Miraculous Fall of Snow and the Death of St. Liberius. The other entrance (the usual entrance), constructed by *Carlo Rainaldi*, in the pontificate of Clement X., is in better taste. The bell-tower is one of the finest and best preserved edifices of the kind in Rome. It is decorated with handsome paintings and bronze ornaments, and was erected at the time of Eugenius III., at the top of the spire, which is more modern. There are 5 doors in the principal front, including the walled-up door of the Scala Santa.

The interior is perhaps the most magnificent of its class in existence. It consists of an immense nave, divided into three by the side aisles by two rows of columns of white marble. These support a continued entablature, which has unfortunately been broken by modern arches flanked by columns of grey granite constructed by Paul V. and Benedict XIV. as entrance to the Borghese and Sixtine churches. Upon the entablature rests the wall of the nave, with a row of Corinthian pilasters corresponding in number to the columns beneath. The length of the nave is 280 English feet, and the breadth about 60 feet. The roof, designed by Sangallo, is flat and divided into 5 rows of panels, which are elaborately carved, and gilt with the first gold brought to Spain from Mexico in America, presented to Alexander VI. by Ferdinand and Isabella

side aisles are comparatively low and narrow, and have vaulted roofs little in character with that of the nave. The whole building is richly decorated.

The side-walls of the nave and the face of the arch of the tribune are covered with mosaics of much interest in the history of art. Those on the side walls represent in compartments different subjects of the Old Testament, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They are known by a letter from Adrian I. to Charlemagne to have been in existence in the 8th century, and are generally considered to date from the pontificate of Sixtus III., whose name is on the top of the wall of the arch. The Mosaics on the face of this arch represent subjects from the New Testament, the Annunciation and the Presentation in the Temple, the Adoration of the Magi, the Massacre of the Innocents, with the cities of Bethlehem and Jerusalem. The Mosaics of the Tribune are by *Jacopo da Turrita* (1295), (who executed part of those in the Lateran); they "are surpassed by no contemporary work in dignity, grace, and decorative beauty of arrangement."—*Kugler*. In a blue-gold starred circle Christ and the Virgin are enthroned together—an especially fine group—the Saviour places a crown on the Virgin's head, whilst she bends forward to receive it in an attitude of adoration and modest remonstrance. At the sides are SS. Peter, Paul, John, and John the Baptist, Anthony and Francis, and adoring angels. The upper part is filled in with vine branches, and below a river with boats, &c. The execution is very careful. Below and between the windows are mosaics by *Gaddo Gaddi*; they represent the Purification, the Annunciation, the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, and Death of the Virgin. Beneath, the table of the high altar rests on a large sarcophagus in red porphyry, supposed to have contained the remains of the founder of the church; it formerly stood in the narthex of the basilica;

the inscription on the tomb is now let into one of the walls of the baptistery. Over the high altar rises the baldachino erected by Benedict XIV. from the designs of *Fuga*: supported by 4 Corinthian columns of red porphyry, and surmounted by 4 angels by *Pietro Bracci*. Beneath is the Confession of St. Matthew the Evangelist, where his relics are preserved. In front of it is a semicircular atrium similar to that at St. Peter's, the Lateran, San Paolo, and reached by a double flight of steps, the whole magnificently decorated with coloured marbles, and columns of Egyptian alabaster, by Pius IX. The kneeling statue of that Pontiff by *Giacometti* was placed here in 1879 by the members of the College of Cardinals, who thought that Pius would have selected this as his last resting-place; he however preferred S. Lorenzo *extra muros*. In the tribune are also 4 bas-reliefs att. to Mino da Fiesole.

The Sixtine Chapel or *Chapel of the Holy Sacrament*, near the end of the rt. aisle, was erected by Sixtus V. from the designs of Fontana, and is rich in marbles and other ornaments. It contains the tomb of Sixtus V., with his statue by *Valsoldo*; and that of Pius V. by *Leonardo da Sarzana*, the sarcophagus of which is a fine mass of *verde antico* with bronze ornaments. The bas-reliefs are by Flemish artists of little merit. The altar in the centre has a fine tabernacle sustained by 4 angels in bronze. We are told that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the disposal of Sixtus, then Cardinal di Montalto, the whole of his savings, an act of generosity which Sixtus repaid by constant patronage after his elevation to the pontificate. The frescoes of the chapel are by *Pozzo*, *Cesare Nebbia*, and other contemporary artists; and the bas-reliefs round the monuments of the two popes, by *Cordieri*;

they represent different events during their reigns—the battle of Lepanto, which took place during the pontificate of Pius V., and his sending assistance to Charles IX. of France for the persecution of the Protestants: the statue of St. Dominick is by *G. B. Porta*.

In the subterranean chapel beneath the altar is preserved the sacred *Culla*, which forms the object of a solemn ceremony and procession on Christmas Eve. The *Culla* consists of five boards of the manger wherein the infant Saviour was deposited at the Nativity; they are enclosed in an urn of silver and crystal, with a fine gilt figure of the Child on the top, from the designs of *Valadier*. As to their history, they were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th century, by Pope Theodorus. There is a good statue of St. Gaetano by *Bernini* here. In the small chapel of Sta. Lucia, on the rt. before entering the more gorgeous one of Sixtus V., the altar consists of a curious Christian sarcophagus of the 4th cent., with bas-relief in 2 series representing 10 of the ordinary subjects of early Christian sculpture, see p. 349: it is supposed to have belonged to *Petronius Probus*, consul in A.D. 341, whose portrait is on a medallion in front.

The *Cappella Paolina*, or *Borghesiana*, belonging to the Borghese family, on the opposite side of the basilica, built by Paul V. from the designs of *Flaminio Ponzio* (1608), is remarkable for the magnificence of its architectural decorations. The altar-piece is formed of fluted columns or bands of jasper; and is celebrated for the miraculous painting of the Virgin and Child, traditionally attributed to St. Luke, and pronounced to be such in the copy of a papal bull attached to one of the walls. It is the same which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it, and surmounting the altarpiece, is a bronze bas-relief by *Stefano Maderno*, representing the miracle of the snow, above alluded to. The frescoes on the sides

of the windows above the tombs, and those on the great arches, are by *Guido*, except the Madonna, which is by *Lanfranco*. The frescoes around the altar and on the pendentives beneath the cupola are by *Cav. d'Arpino*; those of the cupola, representing the Virgin standing on the half-moon, are by *Cigoli*. The sepulchral monuments in this chapel are remarkable: that of Paul V. is covered with bas-reliefs and small statues by *Buonvicino*, *Ippolito Buzi*, and others of the school of *Bernini*. That of *Clement VIII.* (*Aldobrandini*) has bas-reliefs by *Mochi* and *Pietro Bernini*. The statues of both pontiffs are by *Silla da Vignù*; those of *Aaron*, *St. Bernard*, and *St. Athanasius*, by *N. Cordieri*. The 2 smaller chapels on each side of the entrance of the *Capella Borghesiana* are dedicated to *S. Carlo Borromeo* and *Sta. Francesca Romana*, the paintings by *B. Croce* and *Baglioni*. Beneath the Borghese Chapel are the sepulchral vaults in which the members of the family are interred; among them our countrywoman, the popular and benevolent Princess *Gwendoline Talbot Borghese* and her 3 infant children.

On the same side of the ch. are the chapels of the *Sforza* family, designed by *Michel Angelo*, now the winter choir of the canons, with a painting of the Assumption over the altar by *Gir. Sicciolante da Sermoneta*; and next to it the *Cappella Cesi*, now belonging to the Ducal house of *Massimo*, containing 2 sepulchral monuments of cardinals of the *Cesi* family, by *Gug. della Porta*. The Baptistery, on the rt. on entering the basilica, formerly the choir, was erected by *F. Ponzio*; the bas-relief over the altar, of the Assumption, is by *Bernini*; it was fitted up for its present use by *Leo XII.*; the font is a fine basin of red porphyry, with bronze ornaments, by *Valadier*. On the wall is the sepulchral inscription of *Patritius*, the founder of the basilica above alluded to. Opening out of the baptistery on one side is the *Sacristy*, containing some interesting bas-reliefs by *Mino da Fiesole*, a picture of the Virgin and Child by *St. Gaetano*, and frescoes by

*Passignani*; and on the other a passage leading out of the ch., in which is a bronze statue of Paul V.

In other parts of the basilica are, at the extremity of the rt. aisle, the Gothic tomb of Cardinal Gonsalvo Rodrigo, Bishop of Albano, by Giovanni Cosimati, dated 1299, and above a mosaic of the Virgin with SS. Matthew and Jerome, whose remains are supposed to lie in this ch.; the monument to Clement IX., with sculptures by Guidi, Fancelli, and Ercole Ferrata, was erected by Clement X.; another raised by Sixtus V., when cardinal, to Nicholas IV., perhaps the finest of all, is by *Leonardo da Sarsana*; the sepulchral stone of the family of Platina, the historian of the popes, near the N. extremity of the l.-hand aisle; and at the opposite end, near the great entrance, the tomb of 2 members of the French family De Levis, of Arles, one a cardinal, another an archbishop—a handsome specimen of the sepulchral monuments of the early part of the 16th century. The altar of Benedict XII. is remarkable for its twisted columns and ornaments with inlaid marble and mosaics. The pavement of Sta. M. Maggiore is beautiful but of comparatively recent date.

The Ceremonies in this basilica were of a very imposing kind. At the Feast of Pentecost the pope celebrated high mass here. On the Festival of the Assumption, August 15th, high mass was always performed by the cardinal archpriest of the basilica in presence of the pope, who afterwards gave from the balcony his benediction to the people. The ceremony of the *Presepe* on Christmas Eve, in which the *Culla* is carried in procession, has been already noticed; it takes place at 3 A.M. The Sacred *Culla* is exposed over the high altar in a magnificent silver and crystal ornament the whole of the next day, during which the ch. is brilliantly illuminated, and the Paoline and Sixtine Chapels are opened. On the 5th of August the Feast of *Santa Maria ad Nives* is celebrated in the *Borghese chapel*.

4. *Basilica of San Paolo fuori le Mura* (Tramway from Piazza Montanara), about  $1\frac{1}{2}$  mile beyond the Porta San Paolo, and on the road to Ostia, and hence called the *Basilica Ostiensis*. In the beginning of this centy. there was no Roman ch. more interesting than this. It was the only specimen in Rome of a great basilica existing still on the original lines, and was one of the first places to which the Christian traveller turned; and for British travellers this basilica possessed special interest, being the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain were of the basilicas of the Vatican, of the Lateran, and of Sta. Maria Maggiore. But on the 16th July, 1823, this ch., in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries, was reduced to a heap of ruins. The roof took fire during some repairs, and fell into the nave and aisles, where the flames raged with such fury that the marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the tribune were split into fragments.

It was commenced by the emperors Valentinian II. and Theodosius in A.D. 388, on the site of a more ancient basilica founded by Constantine, over the catacomb of Lucina, a Roman lady who had embraced Christianity, and completed by Honorius in 395; Leo III. restored it in the 8th century. The length of the basilica was 411 ft., of the transepts 279 ft.; the body of the building was 295 ft. by 214 ft., and was divided into a nave and 2 aisles on either side by 4 rows of Corinthian columns of different kinds of marble, 20 in each, surmounted by a fine open-work roof, formed of immense beams and rafters of pine-wood, without any decoration, as we still see in some of the basilicas of the same period at Ravenna. There were no fewer than 138 columns in this church, most of them ancient, and forming by far the finest collection in the world.

Under the high altar was the tomb which the tradition of the Church, from the earliest times, had pointed out as the burial-place of St. Paul, whose body, on the same authority, had been removed here from the Vatican in A.D. 251, and enclosed in a stone urn, on which was engraved the name of the Apostle. The mosaics of the great arch, the bronze gate cast at Constantinople, part of which is preserved in the Sacristy, the series of portraits of the Popes, its monuments and altars, all combined to increase the interest of the sacred edifice. The only portions which escaped the fire were the western façade, with its mosaics of the 13th centy.; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th centy. on its vault; some portions of the portraits of the popes; part of the bronze gate; 40 columns of the side aisles; and some sarcophagi with bas-reliefs. After this disaster, large sums were contributed by Catholic sovereigns and princes, and by each successive pope, for the restoration of the building. In the re-construction of the building, the plan and dimensions of the ch. of Honorius have been followed, and the interior decoration is now complete. The transept and the high altar were finished and dedicated in 1840 by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., who completed the nave.

The usual Entrance to the basilica is by a Corinthian portico, supported by 8 columns of Cippolino marble, opening into the N. transept. In the first hall out of the S. transept is a huge sitting statue of Gregory XVI. by Rinaldi, and some mediæval mosaics from the ancient ch.; in the second a picture by Mr. Severn, formerly British Consul at Rome, which was presented by Card. Weld. From here, leading to the cloisters, is a passage with rude frescoes of the 13th or 14th cents., miserably restored.

*Nothing can exceed the richness of the whole Interior* (411 ft. long. 214 ft. broad, 75 ft. high). The effect of the great size, and of the 4 rows of

granite columns, is very striking. The Roof of the nave is a fine specimen of modern carved woodwork, but the gilding is gaudy and heavy, and it is greatly inferior in general effect to the plain open wooden one of the Theodosian basilica.

There are 80 Corinthian columns of granite in all, between the nave and aisles, the capitals being of white marble. Each of these magnificent pillars is of a single block, from the quarries at Montorfano, near Baveno, on the Lago Maggiore, whence they were conveyed, on rafts, to the sea, and from the mouth of the Po to their present site, in sailing-vessels. Two Ionic columns more colossal than the rest, supporting the chancel arch, were erected in the original church in 440 by Galla Placidia, the sister of the Emperor Honorius. The Mosaics on the arch of Placidia, representing our Saviour in the centre, with the 24 elders of the Revelation on either side, are restored from the originals saved from the fire. They are interesting as they indicated an important transition period (440-462), and a new departure in the art. The earlier Christian symbolism had passed away; we see winged angels instead of the little naked genii, with their grapes and pictures from the book of Revelation, instead of the idyllic scenery of the Good Shepherd. Beneath the arch of Galla Placidia stands the High Altar, under which are preserved the relics of St. Paul, except the head, which is at the Lateran, under a Gothic canopy by the Florentine Arnolfo (1285), on 4 columns of red porphyry, and over this is a baldacchino, presented to Gregory XVI. by Mahomet Ali. In front of the high altar, towards the nave, is the highly decorated chapel or Confession of St. Timothy, where his remains are deposited. In the centre of the transept, and behind the high altar, is a magnificent Tribune, the vault over which is covered with gigantic mosaics executed, probably under Honorius III. (1216-1227). It is possible they may have been copied from an early mosaic of the 4th centy. In the vault is Christ

enthroned with SS. Peter, Luke, Paul, and Andrew, and with a very diminutive Honorius kneeling at His feet. Below are figures of the Appollos with scrolls and palm-trees. All the figures are full of dignity, and we are refreshed by few and simple forms (see *Kugler*). They have been restored. In the centre of the Tribune stands a modern episcopal chair, and on either side 4 columns of violet marble saved from the ruins of the ancient basilica; above, in a lunette, is a painting by *Commuccini*. On either side of the tribune are 2 chapels; on the l. those of St. Stephen, with a statue of the patron saint by *Rinaldi*, and of the Crucifix with a statue of St. Bridget by *Carlo Maderno*, and a very ancient one in wood of St. Paul: the Crucifix over the altar is attributed to *Pietro Cavallini*, and supposed to be that which spoke with St. Bridget. On the opposite side of the tribune is the choir, by *Carlo Maderno*, which remains nearly as it stood before the fire; and near to it the chapel of *St. Benedict*, with a statue of the patron saint by *Tenerani*: the small columns of grey marble which surround it were brought from the ruins of Roman Veii.

The altar at the N. extremity of the transept is dedicated to St. Paul; the picture over it is by *Commuccini*; the statues on the sides, of St. Gregory the Great and St. Romualdo, are by *Laboureur* and *Stocchi*; the altar in the opposite transept has a painting of the Assumption, by *Agricola*, and statues of St. Benedict and Sta. Theresa; the frescoes above are by *Podesti*. In the vestibule is an altar-piece by *Agricola*. In the rt. transept near the high altar stands a very curious marble candelabrum of the 10th cent., covered with rude sculptures. The frescoes in the transept are by *Gagliardi Podesti*. The medallion portraits of the popes, in the transept round the nave and aisles, were executed at the mosaic workshop at the Vatican, and include all those who occupied the Papal Chair from St. Peter to the reigning pontiff. The lower windows of the aisles contain figures of Saints in painted glass.

The colossal statues of SS. Peter and Paul, at the extremity of the nave towards the transept, are by *Obice* and *Grometti*.

The modern campanile is in bad taste. The façade of the basilica towards the river was commenced by Pius IX.; before it is a square atrium, extending to near the bank of the Tiber. The new façade is ornamented with modern mosaics, of the most tawdry style. The models of the basilica are to be seen in the office of the architect close by.

The principal \*Cloister of the Benedictine monastery adjoining the basilica forms a fine square, surrounded by arcades supported by very beautiful coupled columns of various shapes, and is a beautiful example of the monastic architecture of the 13th century. The columns present almost every known variety of form; spiral, twisted, fluted, and sometimes 2 or 3 of these fanciful varieties combined. Many of them, as well as the entablature, are covered with mosaics. On the walls are numerous Roman and early Christian inscriptions, and several sepulchral monuments that once stood in the ruined basilica. In this monastery Pius VII. lived for many years as the Benedictine monk *Gregorio Chiamonti*.

The convent of S. Paolo (restored) contains the Library of the monks, formerly in the convent of S. Callisto in Trastevere. Amongst the precious documents in it is the celebrated copy of the Vulgate or Latin version of the Bible, a MS. (seldom shown), and long supposed to have been given to the convent by Charlemagne. It does not, however, date farther back than the 11th centy. The printed books number about 12,000, and are chiefly on divinity, canon law, and ecclesiastical subjects. The shield bearing the arms of the abbot of this convent, a hand grasping a sword, is surrounded by the ribbon of the Order of the Garter, with the motto, *Honi soit qui mal y pense*, indicating the protectorate formerly exercised by British sovereigns over the monastery.

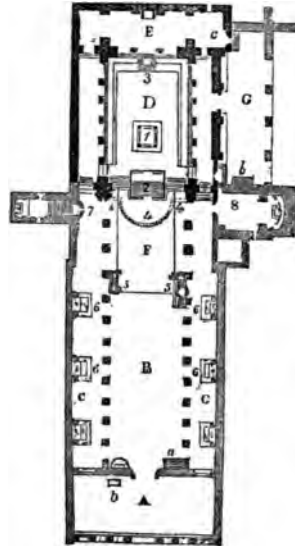


5. **Basilica of San Lorenzo**, outside the Porta di San Lorenzo, on the road to Tivoli. "Viewed from a little distance, the whole pile—in its grey reverential dignity; the row of stones indicating the Atrium, with an ancient cross in the centre; the porticoes overshadowing faded frescoes; the shelving roof, the body wall bulging out and lapping over like an Egyptian temple; the detached Lombard steeple; with the magic of sun and shadow, and the background of the Campagna, bounded by the blue mountains of Tivoli; together with the stillness and repose broken only by the chirp of the grasshopper and the distant intermitted song of the contadino—form a perfect picture of a basilica."—'Hist. of Christian Art,' Lindsay. The foundation is attributed to Constantine, about A.D. 330; it appears to have been enlarged by the empress Galla Placidia in the 5th century, and partly rebuilt by Pelagius II, 578. In 1216 Honorius III., destroyed the apse, reversing the plan of the building by adding the present long nave behind the place of the tribune of the Pelagian basilicas, and converting the lower end of the ch. of Constantine into the presbytery of the new one; he raised the level, by filling it up to a considerable height with rubbish, and brought the entrance, which formerly opened at the E. end, to the W. opposite the high altar, and at the same time added the present vestibule-portico.\* The parts belonging to the earliest period are the vestibule (E), the presbytery, and the great arch of the tribune with its mosaics facing the E.

The vestibule (A) is supported by 6 columns, 4 of which have spiral flutings, and, as well as the Ionic capitals, are of good workmanship; the other 2 are plain and in grey marble, the whole surmounted by a handsome marble frieze, with sculptures of flowers, foliage, and lions'

\* Some ecclesiologists suppose that the two churches were separate at one time, having each its entrance, and were turned back to back, as we have seen in the temples of Venus and Rome.

heads, of an earlier period. On it are **Mosaics of Honorius III.**, St. Lawrence, of Christ, St. Stephen, and St. Hyacinthus, in a very early style. The **Wall paintings** under the portico refer to the time of Honorius III.; they represent events in the history of that pope, of St. Lawrence, and St. Stephen—amongst the former the coronation of Pierre de Courtenay



Basilica of S. Lorenzo.

A. Vestibule. B. Nave. C. C. Aisles. D. Presbytery. E. Inner vestibule or narthex of the primitive ch. F. Choir of more modern ch. G. Modern sacristy replacing the medieval, Lateral portico. 1. High altar. 3. Episcopal throne. 4, 4. Dotted lines showing the site of the apse of the primitive ch. 5, 5. Ambones. 6, 6. Altars. 7. Entrance to the Catacombs. a. Tomb of Cardinal Fieschi. b. Sarcophagus of Pope Zosimus. c. Entrance to primitive Basilica.

as emperor of the East, which took place here in 1217 (Gibbon, Ch. 61.); they have been repainted, and deprived of much of their primitive character. The painting on the façade above, of several Popes and saints, including Pius IX., is modern. Under the portico have been placed some sepulchral urns,

and a curious sarcophagus (*b*), covered with bas-reliefs representing a vintage, the vine-gatherers being genii; it is believed to have contained originally the remains of Pope St. Zosimus (ob. A.D. 417), and subsequently of Damasus II., who died in 1048. The two under canopies stood formerly in the cloisters.

The Interior of the basilica has a nave (*B*) divided from the 2 side aisles (*c*) by 22 columns with Ionic capitals, 16 of which are of Egyptian and grey Corsican or Sardinian granite, the remainder of Cippolino: the granite columns are of different dimensions; some, short and stumpy, belonged evidently to a Doric edifice. Close to the door, near the principal entrance, is an ancient Pagan sarcophagus (*a*) with good bas-reliefs representing a Roman marriage; it was converted in the 13th centy. into the tomb of Cardinal Guglielmo dei Fieschi, nephew of Innocent IV.: the bas-reliefs on the cover are also good. In the aisle of the nave is a subterranean chapel (*7*), close to which is the descent into the Catacombs of Sta. Ciriaca, where the body of St. Lawrence is supposed to have been at first interred. These catacombs consist of low galleries with loculi or graves on the sides. They are seldom visited, as those of Sta. Agnese, St. Sebastian, and St. Calisto are more easily examined, and convey a much better idea of the general disposition and arrangements of these early Christian cemeteries. In the small cloister of the adjoining convent (of the Capucin friars) there are some curious ancient fragments and Christian inscriptions found in the neighbouring catacombs. This cloister, as well as the Campanile, are probably of the early part of the 13th centy. (1216). It has been restored, and the walls covered with ancient and mediæval inscriptions and marbles.

In the nave are the two ambones (*5, 5*), or marble pulpits, interesting relics of the mediæval period of Christianity. They stand on each side of that raised portion which corresponded to the choir (*F*) in the

basilica of Honorius; the Gospel was chanted from the one on the S. side, with the reading-desk turned towards the choir; and the Epistle from that on the N., with a single desk towards the high altar; near the first is a mosaic candelabrum standing on a Roman cippus reversed, having an olive-branch and birds sculptured on it. In the volutes of the 8th column of the nave on the rt. are sculptured a lizard and a frog, which led Winckelmann to suppose that all these columns were taken from one of the temples in the Porticus of Octavia. Pliny tells us that the architects of the temples and Porticus of Metellus, subsequently of Octavia, were two Spartans, named Sauros and Batrachus, and that, being refused permission to inscribe their names upon their work, they introduced them *de facto* into the ornaments of the building, under the figures of a lizard and a frog. Certainly this fine well sculptured column is of the Augustinian age.

The open-work wooden roof, as well as the side walls over the columns of the nave, and the spaces between the windows, are covered with paintings by Fracassini. The nave is paved with *opus Alexandrinum* of the 12th cent.; in the centre is a mosaic of 2 men in armour, with triangular shields, and surrounded by griffons.

The high altar (*1*) and its tabernacle, supported by 4 red porphyry columns, stand above the Confessio (*2*), where, in a marble urn, enclosed within a richly gilt grating, are deposited the remains of St. Lawrence, St. Stephen, and of St. Justin, martyrs. As an inscription on the tabernacle tells us, it was erected by the sons of a Magister Paulus in 1148; it is consequently anterior to the additions by Honorius. The Presbytery (*D*), which constituted the body of the church built by Pelagius II., is raised above the floor of the more modern nave, as in many of the mediæval basilicas; it is surrounded by a double row of pillars one above the other; the lower row consists of 10 magnificent fluted columns of pavonazzetto marble, and 2 of white marble, evidently taken

from some ancient building. They were buried half the length of their shafts below the pavement until 1821, when they were partially laid bare; they are now entirely so. Ten of them have Corinthian, and 2, which are shorter, richly-sculptured capitals ornamented with military trophies. The entablature is also formed of fragments of ancient friezes and cornices. The upper row of columns consists of 10 smaller ones of *pavonazetto*, and 2 of black Egyptian granite, enclosing a gallery (formerly set apart for women), corresponding to the *triforium* of Gothic churches. Behind the high altar is an elaborate screen in mosaic with panels of red and green porphyry, and in its centre an ancient *episcopopal chair* (3), with good torse columns in mosaic on either side. The pavement is of that variety of mosaic called *opus Alexandrinum*. Upon the face of the arch, overlooking the high altar, is a mosaic (578-590), representing our Saviour with SS. Peter, Paul, Stephen, Lawrence, Hippolitus, and Pope Pelagius II. himself offering his ch., with his name (Pelagius Epis.), and the holy cities of Bethlehem and Jerusalem on each side. "They have been so restored and disfigured that to all appearance they belong to a later period."—*Kugler*. Above are two of the original windows of the basilica, formed of slabs of marble, in which were inserted circular panes of translucent alabaster, admitting a dim light, now replaced by gaudy-coloured opaque glass. This part of the earlier edifice originally faced the entrance of the ch., which was at the E., as we see in all the Christian basilicas where they have been left as primitively erected—St. Paul's, Sta. M. Maggiore, &c. It dates from the construction of Pope Pelagius in the 6th century; during the restorations the spaces between the windows on the outside and towards the E. (only to be seen from the burying-ground) were found to be decorated with paintings of *Angels and Saints* in the style of the 12th century; they were whitewashed over, and are much defaced.

Behind the Presbytery, and considerably below its level, is the vestibule (E) of the primitive church, on the floor of which are portions of the Pelagian pavement, composed of rude mosaics and slabs of marble, whilst in two arched niches are paintings of the Virgin and female Saints, and of S. Sixtus II., both of very early periods, but not anterior to the 9th century. Beneath the Presbytery is the *crypt*, supported by numerous marble piers; it has been excavated to the level of the original floor, and some sepulchral inscriptions and paintings of an early Christian date have been discovered. Among them on the rt. wall, is a marble tablet, referring to the "*Senatrices*" Theodora and Marozia, the notorious mother and daughter who controlled the Papacy in the 10th century. Another is dated A.D. 999, a period famous in Roman history in connexion with Otho III. It is in this part of the ch. that, in accordance with his will, a monument of the simplest form, consisting of a plain marble sarcophagus in a niche with a metal railing in front, was erected in 1881, to the memory of Pius IX., whose remains were then transferred here from St. Peter's.

In front of the basilica is a handsome Doric column of red granite found at Ostia, on which stands a good bronze statue of St. Lawrence by Galletti: it was erected in 1865 by Pius IX., from the designs of Vespignani.

The extramural Cemetery of Rome, commenced during the first French occupation, adjoins the basilica of San Lorenzo; it has been greatly extended of late years, since intramural burials have been interdicted at Rome. Many fine monuments and statues by the best sculptors in Rome may be seen in the great quadrangle and on the hill behind the basilica. The monument erected by Pius IX. to the Zouaves and other foreign soldiers in his service, who fell in the battle of Mentana, occupies a central position in the upper part of the cemetery. At the E. end of the quadrangle opposite the entrance

is a handsome ch., where the last services are performed over the dead. In the escarpment of the tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Santa Ciriaca laid open, with the loculi or graves excavated in their sides, and a large arcosolium with paintings of the Good Shepherd and other figures. The Doric square atrium, the monumental gate, and the ch. in the centre, as well as the general arrangement of the cemetery, are from Vespignani's designs.

---

§ 2. CHURCHES.

There are upwards of 300 churches independently of those classed under the head of Basilicas. Among those 54 are parish churches, 45 of which are within the walls, and 9 outside, forming but a small proportion of the whole number. In the following descriptions are included all those which are in any way remarkable for their architecture, the works of art they contain, or their history. In visiting the churches the usual fee to the sacristan who shows the pictures, &c., is 1 franc for a party; half is sufficient for a single visitor. The churches, except the principal basilicas, which are open all day, are generally closed from 12 to 3. Many of those attached to monasteries and convents are only open at an early hour, and some only on the festival of the patron saint.

S. Agata de' Goti, or *in Suburra*, in the Via de' Mazzarini, and on the E. declivity of the Quirinal, is said to have been founded by Ricimer the leader of the Goths, about the year 460. Desecrated by the Arians, it was subsequently abandoned, but re-established by St. Gregory the Great, who dedicated it to its present patron saint in 693. No part of the ancient edifice remains, the present ch. having been restored, as we see it, in 1633. It consists of a nave and aisles separated by 6 columns of grey granite on each

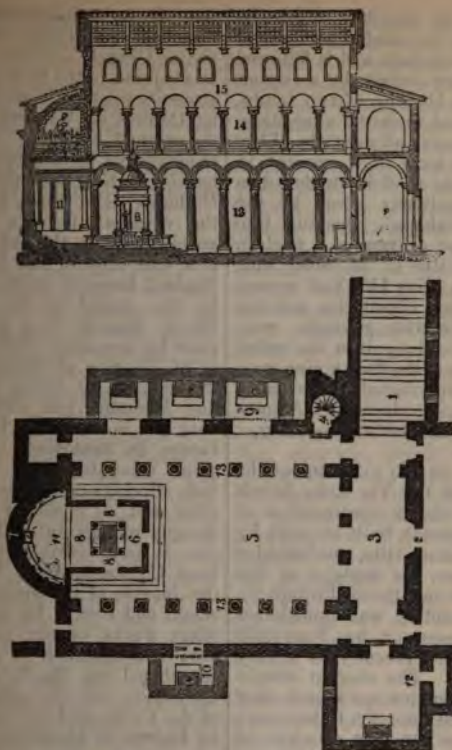
side, with Ionic capitals, from some ancient edifice. The only objects of interest to the traveller are the tomb of Lascaris and the monument to D. O'Connell: the former, a simple sepulchral slab, is between the two columns on the rt. of the principal entrance; the latter against the wall in the l. aisle. John Lascaris, d. 1535, was one of the Greek refugees who fled their country after the fall of Constantinople, and amongst the first to introduce the study of Greek literature into western Europe. The inscription, written by himself in Greek, is to the following effect:—"Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot afford him an emancipated sod of earth." The monument containing the heart of O'Connell, which he bequeathed to this ch., was raised at the expense of Charles Bianconi, of *Irish ear* notability, styled in the dedicatory inscription the "faithful friend of the immortal Liberator." The bas-reliefs on it, as well as the whole monument, were executed by *Benzoni* in 1856. The representation of O'Connell refusing to sign the Declaration at the Bar of the House of Commons in 1829 is a poor production, both as to subject and design. In the opposite aisle is a monument to Cardinal Mario y Catalan, in the cinquecento style. The ch. of S. Agata is attached to a college for the education of Irish priests, of whom there are about 50 in the establishment.

S. Agnese, in the Circo Agonale, built on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the good examples of a ch. in the form of the Greek cross. It was entirely rebuilt in 1642 by the princes of the Pamfili family, from the designs of Rainaldi, and is generally regarded as his masterpiece. The

tasteless façade and the cupola are by Borromini. The interior is rich in marbles and ornaments, and has 8 fine columns of red Cotanella marble. The vestibule and 3 splendid chapels form the arms of the Greek cross; they are decorated with statues and large alto-reliefs. Among the sculptures most deserving of notice are the St. Sebastian, in the chapel on the l., an antique statue altered by *Paolo Campi*; the St. Agnes, in the opposite one, by *Ercole Ferrata*: commencing on the rt. is the Death of St. Alexis, by *Fr. Rossi*; the Martyrdom of St. Emerentiana, on the rt. of the high altar, by *Ercole Ferrata*; the Virgin and Saints, over the high altar itself, is by *Dom. Guidi*; the Martyrdom of St. Cæcilia, in the chapel on the l., by *A. Raggi*; and on the l. of the entrance St. Eustachius amidst the wild beasts in the Amphitheatre, by *Ercole Ferrata* and *Cassa*. The cupola was painted by *Ciro Ferri* and his pupil *Corbellini*, the lunettes by *Bacciocio*. The monument of Innocent X., over the entrance, is by *Maini*. In the subterranean chapel the bas-relief over the altar, which is supposed to stand on the very spot of the Stadium where St. Agnes was exposed, representing her miraculously covered with hair, is by *Algardi*. This ch. was restored by the late Prince Doria Pamfili. In a recess behind the high altar is the sepulchral chapel of the late Princess Mary Talbot Doria (d. 1857). Attached to this ch. are the Pamfili College and the palace erected by Innocent X. for his family (see Index).

**S. Agnese fuori le Mura**, a small basilica about a mile beyond the Porta Pia, one of the very few churches which has preserved its ancient form and arrangement with little change, and in this respect one of the most interesting Christian edifices in or about Rome. It was founded in 324 by Constantine, at the request of his sister Constantia, on the spot where the remains of St. Agnes were discovered. It was enlarged by Pope Symmachus in its present form (498-574). The ch. being below the level of the soil,

we descend into it by a long flight of marble stairs (1), with walls covered with sepulchral inscriptions, chiefly of the early Christians, found in the neighbourhood. Some of these inscriptions are interesting, as from the name of the consul which they bear, we are able to fix their date; others, although written in the Greek character, express Latin words. One of the most remarkable is a large slab, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (366-385); the letters are in the beautiful form which that pontiff usually employed. Entering the ch. from here, the interior presents some striking characteristics of the unaltered basilica; it consists of a nave (5) separated from the 2 side aisles by 16 ancient columns (13), 10 of which are of *Serravezza breccia*, 4 of the rare *portasanta*, and 2 of *pavonazzetto*, with good Corinthian and composite capitals—some of them curiously fluted. Above rises a second row (14) of columns of the same material, but of smaller dimensions, upon which rests the wall, pierced with windows, and supporting the roof. These columns enclose the gallery, resembling in some respects the triforium of our Gothic churches, set aside for women, as it was in the Pagan basilicas: this gallery in Sta. Agnese surrounds 3 sides of the ch. Between the windows are paintings of virgin martyrs. Under the high altar (8), with a baldacchino sustained by 4 porphyry columns, is the confession (6) of St. Agnes, where her remains are deposited. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c., in bronze gilt. The vault of the tribune (11) is covered with a mosaic (625-638), specially interesting in the history of the art as being "on the boundary line between the earlier and later styles: we find a significant deviation from the general rule, instead of the figure of Christ is St. Agnes between popes St. Symmachus and Honorius, the only indication of the Godhead being a hand protruding from the



Section and Plan of S. Agnese.\*

stairs leading to the ch. 2. Entrance from the primitive atrium. 3, 3. Vestibule. 4. Stairs leading to gallery. 5. Nave. 6. Confessional. 7. Episcopal throne. 8. High altar. 9. Chapel of S. Jerome. 10. Chapel of the Sacrament. 11. Tribune. 12. Sacristy. 13. Lower range of columns. 14. Upper ditto. 15. Wall supporting roof.

ds to crown the saint. The execution is rude and even poor." The statues of the saints were restored in the 17th century, and an inscription in a verse added. The fresco in the tribune is by Gagliardi. The next chapel has a good bas-relief piece of St. Lawrence and St. Agnes (1490), in the cinquecento

There are catacombs, entered from the crypt of St. Agnes, extending to a considerable distance. Some of the rooms are still unexcavated.

style. The small chapel at the extremity of this aisle occupies the place of the ancient sacristy, and the modern sacristy (12) probably that of the ancient baptistery. At the side of the high altar is a handsome antique candelabrum in marble, found in the adjoining catacombs. This church was restored by Pius IX., who repaired the roof, pavement and mosaics of the lower tier of aisles. The festival of St. Agnes, on the 21st of January, is well worth attending. High mass,

accompanied by excellent music, is celebrated by the titular cardinal of the ch. or by a bishop, and is followed a little before 12 o'clock, by a curious ceremony, the blessing of two lambs, which are placed upon the altar, decorated with flowers and garlands. They are reared by nuns of a convent in Rome, and their wool is employed in making the palliums given by the pope to archbishops. Opening into the court of the convent is a modern hall, on the site of an older one, where in 1854, Pius IX., and several cardinals, church dignitaries, and the French and Austrian generals, were precipitated headlong into the cellar in consequence of the floor giving way. This scene is represented in a decidedly ludicrous fresco on the wall. Adjoining this ch. is that of Sta. Costanza.

**S. Agostino**, in the piazzetta of the same name, off the Via della Scrofa (which forms the S. continuation of the Via di Ripetta), built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect Baccio Pintelli (?). The whole building was remodelled in the last century by Vanvitelli (1740), and more recently in a very tasteless style. The elegant simple front, which remains untouched, is of travertine taken from the Colosseum: the cupola was the first constructed in Rome. The interior retains the original pointed roof over the nave, choir, and transepts of the 15th century. Five piers on each side are covered with coloured marbles, having on the faces towards the nave alternately half-engaged Corinthian columns and figures of the prophets, the modern subjects above scriptural histories, and subjects relative to St. Augustin and his mother Sta. Monica. One of the great objects of interest in this ch. is the fresco by Raphael on the third pilaster on the l. of the nave: it represents the prophet Isaiah and 2 angels holding a tablet. "*Raphael painted this fresco probably in 1512 for John Goritz (whose name is on the tablet), a native of Luxemburg and apostolic protonotary at the Holy*

See. It shows the influence of Michael Angelo's wonderful works in the Sistine Chapel."—*Kugler*. The fresco was injured in the time of Paul IV. by attempts to clean it, and was restored by Daniele da Volterra, but little of the original remains. The figures of the Prophets on the roof are modern, by *Gagliardi*. The painting of the Madonna della Rosa, so called from the wreaths of roses held by the angels above, in the 2nd chapel on rt., is a free copy of the lost picture by Raphael, formerly in the ch. at Loreto. In the chapel of St. Augustin, in the rt. transept, is a picture of the saint by *Guercino*. The marble group of St. Thomas of Villanova, in the l. transept, is by *Ercole Ferrata*. The fine Madonna and Child in marble near the entrance to the ch., is by *Jacopo da Sansovino*. It is held in great veneration, and covered with rich offerings of devotees. The high altar and its 2 angels are from the designs of Bernini. The Madonna over it is a Greek painting brought from Constantinople. The fresco in the lunette of the apsis, representing Adam and Eve, is by *Gagliardi*. The other works of art in this church are: the Madonna di Loreto in the 1st chapel on the l. by *M. A. di Caravaggio*, and the group in marble of the Virgin and St. Anne in the 2nd by *Andrea da Sansovina*. The painting of St. Apollonia, in the 4th on l., is attributed to *Daniele da Volterra*. The remains of St. Monica are in this ch., and also several sepulchral monuments of Augustinians, amongst others, of Panvinius the antiquary, and Card. Norris (ob. 1704).

In the convent on the rt. of ch. designed by Vanvitelli (now the Admiralty), is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605; open 9 to 2, Sundays excepted. It is the third library in Rome in importance, containing nearly 90,000 printed books, 6000 pamphlets, and 2950 MSS. There are many valuable works from the collections of Holsteins, presented by Card. Barberini and Card. Norris. It contains some valuable cinquecento

editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th century, a Dante of the 14th century with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II.

S. Alessio, on the Aventine, seldom open except at an early hour, is supposed to mark the site of the Armilustrum, where Plutarch tells us that Tatinus was interred. It was originally dedicated to St. Boniface, the first ch. being built on the site of the house of Euphemiatus, the father of St. Alexius, in the 9th century, and was reconsecrated by Honorus in 1217. The interior has been frequently modernised. In a recess from the passage leading to the Sacristy there is a good recumbent statue of Card. Guido di Bagno, who lived in the reign of Urban VIII. (1641), by *C. Marconi*. In 1849, during the French bombardment, the Romans had a battery in front of the ch., from which they cannonaded the French battery at Monte Verde, on the opposite side of the Tiber. In the choir are two ancient columns in mosaic on each side of the episcopal chair; they appear to have belonged to a series of 19 once here. Amongst some inscriptions, formerly in the ch., but now removed into the cloister of the adjoining convent, is a curious one to a member of the Massimo family, showing that it existed in the 11th century (1011). The campanile, much older than the ch., is a good specimen of the bell-towers of the 12th and 13th centuries. The ch. of St. Alessio is attached to a convent of the Somaschi fathers, and is a model of cleanliness, as well as the cloister. The adjoining garden of the *Priorato* affords a fine view of St. Peter's, the Tiber, and the Janiculum.

S. Anastasia, at the foot of the Palatine, towards the Tiber, on the site of a very ancient foundation of the

4th centy. (seldom open except on Sundays, at an early hour): it gives a title to a cardinal priest. It is built over some large Roman chambers and reservoirs, which were probably connected with the neighbouring Circus Maximus, and are of various dates from early Republican to Imperial times. The present ch., erected in 1636, on the site of one of the 10th centy., is chiefly remarkable for 7 fluted Ionic columns of Pavonazzetto marble, supposed to have belonged to the Temple of Neptune on the Palatine, which, as well as others of grey granite, are built against the pilasters of the nave. Beneath the high altar is a recumbent statue of the patron saint, by *Ercolo Ferrata*, in the exaggerated style of the school of *Bernini*. The celebrated scholar Card. Mai, who was titular of this ch., is buried in the 1. transept, where a monument, by the sculptor *Bonzoni*, has been erected to his memory; the inscription on it in Latin verses is from the Cardinal's pen; in digging the foundations for this monument several fragments of walls in opus quadratum, and a street connected with the adjoining Circus, were discovered.

S. Andrea delle Fratte, behind the College of the Propaganda, and which belonged to the Scottish Catholics before the Reformation, was restored at the end of the 16th cent. from the designs of Guerra, except the cupola and steeple, which are by *Borromini*. The front is by *Valadier* (1825), and erected at the expense of Cardinal Consalvi, who bequeathed for this and other works, including the erection in St. Peter's of a monument to his benefactor, Pius VII., the proceeds of his valuable collection of snuff-boxes, one of which, presented to him at the Concordat of 1801, was worth 30,000 francs. The two angels on each side of the high altar are by *Bernini*; being found too small to stand on the bridge of St. Angelo, for which they were intended, they were presented to this ch. by the sculptor's descendants. The statue of St. Anna, in



the chapel dedicated to that saint, is by *Pacetti*. In this ch. are the tombs of the Prussian sculptor Rudolph Schadow, by his countryman *Wolf*; of Angelica Kauffmann; of George Zoega, the learned Danish antiquary, and well-known author of the work on the Obelisks; and in the 3rd chapel on rt., of Miss Falconet, a young English lady, with a beautiful recumbent figure, by the talented American artist, *Miss Hosmer*. In the second chapel on the l. is a modern picture of the Madonna, by Cades, and 2 others on the side wall representing her miraculous salutation, in 1842, to a French Jew named Ratisbonne, who was wandering about the church. This was followed by his conversion to Christianity—an event which created a good deal of sensation in Rome at the time. This ch. is remarkable for the ceremony of the *Tre Ore*, or 3 hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3 P.M. Sermons in English are often preached here during Lent, it being the parish ch. of the Piazza di Spagna and adjoining quarter much frequented by the English in Rome.

**S. Andrea al Quirinale**, in the street leading from the Quattro Fontane to the Piazza of the Quirinal, a little ch., built by Prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval, and richly decorated. In the chapel of S. Francis Xavier, the first on the rt., are 3 paintings by *Baciccio*; represent scenes in the life of St. Francis Xavier. The chapel of St. Stanislaus Kostka, second on l., has an altarpiece representing the patron saint kneeling before the Virgin, by *Carlo Maratta*; the other paintings are by *Odazzi* and *Mazzanti*, pupils of *Baciccio*. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. In the recess between this chapel and the high altar is the tomb by *Festa*, a Piedmontese sculptor, of Charles

Emanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent, where he died in 1819. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Giuglielmo Borgognone*; on each side are fine columns of Cotanella marble. In the convent is shown the chamber of St. Stanislaus, converted into a chapel by Chiari. It contains a singular statue of the dying saint by *Le Gros*: the head, hands, and feet are of white, the robes of black, and the couch is of yellow marble. It was near this church, probably in the gardens behind, extending to the valley between the Quirinal and the Viminal, that stood the celebrated Temple of Quirinus, erected by Romulus.

**S. Andrea delle Valle**, on the piazza of the same name, near the Valle theatre, one of the best specimens of modern church architecture in Rome. It was built in 1591, from the designs of Olivieri, and finished by Carlo Maderno. The façade is by Carlo Ranaldi; between its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi*, *Ercolo Ferrata*, and *Fancelli*. The interior is celebrated for its frescoes. The cupola was painted by *Lufranco* (1581-1647), and is one of his most successful works. He devoted 4 years to its execution, after a long study of Correggio's cupola at Parma. At the 4 angles are the Evangelists by *Domenichino*; "One of the best specimens of his work . . . wonderful compositions."—*Kugler*. The St. John is "one of the best efforts of the kind." The subject on the vault of the tribune above the cornice are also by *Domenichino*; the finest portions being the Flagellation of St. Andrew on l., his being led to the cross on rt., and his glorification in the semicircular space above. The latter is most remarkable for its clear and powerful colouring. Amidst the outcry against these frescoes, *Domenichino* is said to have visited them some time after their execution, and said, "Non mi pare d'esser tanto

cattivo." On the walls of the choir are 3 large frescoes representing the Crucifixion of St. Andrew, by *il Catalabrese*. In the Strozzi chapel, the 2nd on the rt., erected perhaps from the designs of *M. Angelo*, are copies in bronze of the *Pietà* in St. Peter's, and of the Elias and Rachel which stand beside the Moses at S. Pietro in Vincoli. In the rt. transept is a picture of S. Andrea di Avellino, by *Lanfranco*. On the two sides of the nave are the sepulchral monuments of Pius II. and Pius III., by *Paolo Romano* and *Pasquino* of Montepulciano; they formerly stood in the old basilica of St. Peter's. The St. Sebastian in the 3rd chapel on l. is by *Giovanni de' Vecchi*. In the Rucellai chapel, the 2nd on the l., is the tomb of Giovanni della Casa, the learned archbishop of Benevento, who died in 1556. He was the biographer of Cardinal Bembo. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The Barberini chapel, 1st on l., contains an Assumption by *Domenico Pasignani*; and 4 statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Bernini*, and the Magdalen by *Cristoforo Santi*. The Feast of the Epiphany is celebrated with great pomp here, and sermons in different languages preached during its Octave. This ch. is supposed to occupy the site of the Curia of Pompey, and very near to where Caesar fell. Close by is the Palazzo Valle, belonging to a family that has given its name to the adjoining quarter, the paternal house of Pietro della Valle, the celebrated traveller of the 14th century.

S. Andrea dei Scozzesi, in the Via delle Quattro Fontane, was built in 1649 by the Marchioness of Huntley and Count Leslie. The Martyrdom of St. Andrew, over the high altar, is by *Gavin Hamilton*; the 2 oblong ones, of different saints, by *Jamieson*, a Scottish artist, the fellow pupil of Vandyke. Many Scotchmen are buried here. This ch. is annexed to

a College for the Education of Scottish Roman Catholic Priests.

S. Angelo in Pescheria, within the Porticus of Octavia, and built on the site of the Temple of Juno Regina, by Stephen III. in 732, and frequently restored, is chiefly remarkable from its connection with the history of Cola di Rienzo. It was upon the walls of this ch. that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "good estate." This ch. underwent an almost entire reconstruction in 1866.

S. Antonio Abate, opposite the S. façade of near Santa Maria Maggiore, supposed to stand upon the site of a temple of Diana; the only part remaining of the edifice rebuilt in 1481 is the handsome Lombard porch which forms the principal entrance to the ch. This building and the adjoining convent are now used as a military hospital, and therefore closed to the public.

S. Antonio dei Portoghesi, near the Via della Scrofa, of the 17th century, the national ch. of the Portuguese, its walls are decorated with coloured marbles and Sicilian jasper; no paintings of any merit; it contains numerous tombs of Portuguese who have died at Rome.

S. Apollinare, in the square of the same name, near the ch. of S. Agostino, is supposed to stand on the site of a temple of Apollo, converted into a Christian ch. by St. Silvester. The present ch. dates from the time of Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect Fuga at his own expense. In the vestibule at the altar on the l. is a painting of the Umbrian school of the 16th centy., representing the Madonna with SS. Peter and Paul,

wrongly attributed to *Perugino*. This ch. is celebrated for its collection of sacred relics. The adjoining extensive convent, formerly belonging to the Jesuits, is now the ecclesiastical seminary of the diocese of Rome.

**SS. Apostoli**, in the piazza of the same name behind the Corso, founded by Pelagius I. in the 6th centy., rebuilt by Martin V. about 1420; and dedicated to the Apostles Philip and James. The tribune was added by Sixtus IV., and the portico by Julius II., when Cardinal della Rovere, from the design of Bassio Pintelli. The interior was restored by Francesco Fontana. At the S. end of the portico in front of the ch. is an antique bas-relief of an eagle standing in a crown of oak-leaves, from the adjoining forum of Trajan, much admired as a specimen of ancient decorative art. At the opposite end is the simple monument erected by **Canova** to his early friend and countryman Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased. The interior of the ch. is remarkable for another fine work of **Canova**, the monument to Clement XIV., placed over the door in the I. aisle which leads into the sacristy. By the inscription we are told that the monument was executed by **Canova** in his 25th year, and we may therefore regard it as one of the first successful efforts of the new school of sculpture. It consists of a sitting statue of the Pope, and 2 figures representing Temperance and Meekness, and was raised by Carlo Giorgi, who had received many favours from Clement XIV., and who commissioned his friend Volpato to employ **Canova**. The remains of the pontiff are laid in the cloisters. A Latin inscription, placed on one of the pilasters in the rt. aisle, marks the spot where the præcordia of Maria Clementina, wife of the first Pretender, are deposited: her monument we have already noticed in *St. Peter's*. The paintings in this ch. are not remarkable: the picture over the high altar, represent-

ing the Martyrdom of the Apostles Philip and James, to whom this ch. was originally dedicated, and whose remains are beneath the high altar, is by *Domenico Muratori*: it is one of the largest altarpieces in Rome; and is painted on the wall. The Triumph of the Franciscan Order on the vault over the nave is by *Bacciocio*. The St. Anthony, in the chapel of that saint, by *Benedetto Luti*, is mentioned by Lanzi as one of his most esteemed works. A highly-decorated chapel, 2nd on rt., dedicated to the Virgin of the Immaculate Conception, with a large modern painting by *Cognetti*, was erected, at an expense of 20,000 scudi, by the banker Chiaveri. In the choir is a good sepulchral monument of the 15th centy., raised by Sixtus IV. to his kinsman Pietro Riario (d. 1474); and opposite to it those of Garundo Anseduno, and of Cardinal Raphael Riario, said to be from the designs of Michael Angelo. The festival of St. Bonaventura is celebrated in this ch. on the 14th July, in the presence of the College of Cardinals. The ch. was re-opened in 1879, after important repairs. The beautiful frescoes by Melozzoda Forli, in the Sacristy of S. Peters, and those in the Quirinal were painted for the old ch. of SS. Apostoli. Marco da Siena also painted an altarpiece here.

The adjoining Convent was, until 1873, the headquarters of the Order of the Black Friars, of which Sixtus VI. and Clement XIV. were members; in it were written the celebrated letters of the latter which attracted so much attention in the last century.

In the Cloisters of the convent are several monuments, removed for the most part from the older church, amongst which are two to the memory of Cardinal Bessarion, the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe: born at Trebizond, he attached himself to the Roman Church, and became bishop of Tusculum in 1466; he raised, during his lifetime, one of these memorials, with a Greek and Latin inscription from his own pen.

the other was placed in the church, after his death at Ravenna, in 1472, by the monks, when his remains were brought here; it is surmounted by a very characteristic portrait of the deceased in relief. The cenotaph to Michael Angelo, who died in this parish on the 17th Feb. 1563, and who was buried here before his remains were removed clandestinely to Florence, where they were laid in the ch. of Santa Croce, has upon it a recumbent figure of the old man, with striking likeness. In a recess, formerly the door leading from the cloister into the ch., is a memorial over the grave of Clement XIV., whose remains were removed here from St. Peter's in 1802. In the centre of the outer cloister is a large ancient marble vase, supposed to be the *labrum*, or vessel used for the ablutions, which stood in the atrium of the primitive basilica.

**Ara Cœli** (see *Santa Maria di Aracœli*).

S. Balbina, on the Aventine, a very ancient ch., supposed to date from the 6th centy. (Seldom open except on the 2nd Tuesday in Lent, and on March 31, the saint's anniversary.) One of the smaller basilicas, with 3 wheel-windows in the front; the interior has been entirely modernized, the only objects worthy of notice being the tomb of Stefano Sordi, by one of the Cosimati, adorned with mosaics and having a recumbent figure of the deceased. The bas-relief on the opposite side of the ch. was brought from an altar erected by Cardinal Barbo in the old basilica of St. Peter's. Its principal interest is in its situation, commanding fine Views over the Cœlian, the valley between it and the Aventine, the ruins on the Palatine, and the Baths of Caracalla. It is partially built across the Servian walls, specimens of which are to be seen in front of the ch. supporting the terrace, and behind the tribune in the garden. Remains of the celebrated house of Q. Fabius Cilo, with the busts of the young nephews of Augustus, Caius and Lucius (now in

the Vatican), were discovered in this neighbourhood in 1859.

The convent of Sta. Balbina, which is surrounded by mediæval walls, with a tower of the same period, when it served as a stronghold of the Roman barons, has been converted into a penitentiary for young criminals.

S. Bartolommeo all' Isola, in the island of the Tiber, and on the site of a temple of Jupiter, or, as some antiquaries have it, of Esculapius. The present ch., as we read on an inscription in hexameters over the central door, was erected in 1113 by Paschal II., to receive the bodies of certain martyrs; and was successively restored by Gelasius II. and Alexander III.: it was nearly ruined during the frightful inundation of 1557. It was modernized in the reign of Gregory XIII., from the designs of Martino Longhi. The interior consists of a nave and 2 aisles, separated by 14 ancient granite columns with composite capitals. The tomb under the high altar is a fine specimen of red porphyry, containing the relics of St. Bartholomew and other saints; before it is a puteal or mouthpiece of a well, with bas-reliefs of the 12th century. The paintings in the different chapels are chiefly of the 17th century; none are worthy of notice. In the garden of the adjoining Franciscan convent may be seen remains of the substructions which surrounded the island, giving to it the form of a ship.\* A shrine in white marble, with 4 statues of saints, was erected in front of this ch., in 1870, at the expense of Duke Grazioli.

S. Bernardo, in the Piazza de' Termini. (Seldom open except Dec. 22 and the 4th Friday in Lent.) A circular building of considerable interest as one of the halls which stood at the angles of the outer circuit of the Baths of Diocletian. It has been preserved entire by the pious care of Caterina Forza, countess of Santa Fiora, who in 1598 converted it

\* (See Index: "Temple of Esculapius.")

into a ch. dedicated to St. Bernard, and presented it to the Cistercian monastery which she founded and endowed. The ch. has been lately restored; and the rents which menaced ruin to the beautiful roof, with its sunk coffers, repaired. There are several inscriptions to members of the Sforza family interred here; and the slab tomb of Cardinal Passionei, the learned librarian of the Vatican. A monument by *Rinaldi*, to the sculptor Finelli, who died in 1853, has been placed in this church.

**S. Bibiana** (seldom open), not far from the Porta di San Lorenzo, founded in the 5th century on the site of the house of the saint, near the Licinian Palace, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The 8 columns, 6 of granite and 2 of marble, the latter with spiral flutings and Corinthian capitals, separating the nave from the aisles, are antique. On the walls of the nave are 10 frescoes of events in the life of the saint; those on the rt. are by *Agostino Ciampelli*; the opposite ones by *Pietro da Cortona* (repainted). The statue of S. Bibiana at the high altar is generally admitted to be the masterpiece of *Bernini*. It is graceful in style, and forms a contrast to the fantastic taste which characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference; it contains the remains of Bibiana and of 2 other saints of her family. Near the door, enclosed in an iron cage, is the stump of a column, to which Sta. Bibiana is said to have been tied when she suffered martyrdom—being flogged to death. The anniversary of the patron Dec. 2nd, is the St. Swithin's day of the Romans, who have a saying, that if it rains on that day it will continue to do so for the next forty days.

The **Cappuocini**, or **S. Maria della Concezione**, in the Piazza Barberini, built by Cardinal Francesco Barberini, a member of the Capuchin order, *rather of Urban VIII.*, about 1620.

It is celebrated for the picture of the Archangel Michael by **Guido** (in the first chapel on the rt.), classed by Lanzi among his best works in the softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." The Lucifer is said to be a likeness of Cardinal Pamfilii, afterwards Innocent X., who had displeased Guido by his criticisms. In the same chapel is a picture, by *Gherardo della Notte*, of Christ tempted and crowned with thorns, &c. Cardinal Barberini is buried in the ch. before the high altar; his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil*. On the wall above the entrance door is the cartoon by *Francesco Beretta*, representing St. Peter walking on the waters, used in restoring the Navicella which Giotto executed in mosaic, now under the portico of St. Peter's. In the chapel opposite to Guido's Archangel is the Conversion of St. Paul, one of the best works of *Pietro da Cortona*. In the third chapel on the rt. are remains of the Ecstasy of St. Francis, by *Domenichino*, painted gratuitously for the ch. A fresco by *Domenichino*, formerly in the convent, representing the death of St. Francis, has also been placed here. The Dead Christ in the 3rd chapel on l. is by his pupil, *Andrea Camassei*. On the l.-hand side of the high altar is the tomb of prince Alexander Sobieski, son of John III., King of Poland: he died in Rome in 1714. Under the ch. are 4 low vaulted chambers, entered from the convent, which constituted the cemetery of the friars. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls, fantastically arranged; several skeletons are standing erect in the robes of the order. The adjoining convent was the headquarters of the Capuchin Friars, and the residence of the General of their

Order. The law of expropriation having been finally enforced against them, a residence has been provided by Leo XIII. for the general, adjoining the church of San Nicola Tolentino.

**S. Carlo a Catinari**, on the piazza of the same name, so called from the manufacturers of *catini* or dishes and earthenware in general, who lived in the vicinity. The ch. was built in 1612, from the designs of Rosati and Soria. The cupola is one of the highest in proportion to its diameter in Rome, and in it are 4 frescoes on the spandrels of the cupola, by *Domenichino*, representing the Cardinal Virtues, Prudence, Justice, Temperance, and Fortitude. In the choir, opening out of the sacristy, is a half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the ch. Over the high altar is the large picture representing the Procession of S. Carlo bearing the Sudario during the Plague at Milan, by *Pietro da Cortona*. The vault above is painted by *Lanfranco*. The death of St. Anna, in the second chapel on the l., is the masterpiece of *Andrea Sacchi*. The Annunciation, in the first chapel on the rt., is by *Lanfranco*.

**S. Carlo in the Corso**, the national ch. of the Lombards, with a heavy, ill-proportioned front. The interior is from the designs of Martino Lunghi (1614), completed by *Pietro da Cortona*: it consists of a nave and side aisles divided by Corinthian pilasters. At the high altar is the large picture of S. Carlo Borromeo in glory, with St. Ambrose and S. Sebastian, considered to be one of the best works of *Carlo Maratta*. The rich chapel of the rt. transept has a mosaic copy of the Assumption, by the same painter, now in the Cibo chapel at S. Maria del Popolo; the statue of David is by *Pietro Pacilli*; and that of Judith by *Lebrun*. The painting of St. Barnabas in the next chapel is by *Francesco Mola*. On the floor of the nave and near the pulpit is the slab-tomb of Count Alessandro Verri, the author of the '*Notti Romane*,' who died at Rome

in 1816. The festival of S. Carlo Borromeo, on the 4th November, used to be celebrated with great pomp here, high mass being performed at 10 A.M. by a cardinal priest, in the presence of the Pope and the Sacred College.

**S. Caterina dei Funari**, near the Palazzo Mattei, at the foot of the Capitol, and on the site of the Flaminian Circus. The front, erected at the expense of Card. Cesi, is a good specimen of the architecture of the 18th centy. There is little worthy of notice in the interior. The name of Funari given to this ch. is derived from its being built on the rope-walk, into which a part of the Flaminian Circus had been converted.

**S. Caterina di Siena**, opposite the junction of the Via Nazionale and Via del Quirinale. Decorated with coloured marbles, gilding, and stuccoes. It is attached to an extensive convent of Dominican nuns. The anniversary of the marriage of St. Catherine is celebrated here on Feb. 3, when amongst other relics one of her shoulder-bones is exhibited. The huge mediæval tower, called the *Torre delle Milizie*, is included within the convent grounds.

**S. Cecilia** (only open in the early morning, holy days excepted), at the extremity of the Trastevere, near the Quay of la Ripa Grande, built on the site of the house of the patron saint. Its foundation dates from 230, in the pontificate of Urban I. It is one of the smaller basilicas, and was rebuilt by Paschal I., in 821, and entirely remodelled in its present form by Card. Sfrondati in 1599, and subsequently redecored by Card. Doria, as we now see it, in 1725, when the rows of columns which formed the nave of the original ch. were built round and converted into the present heavy pilasters to support the roof; and the gallery, with its marble columns, enclosed so as to form the grated cells, where the nuns can assist at the ceremonies of the ch. without being seen. In the fore-court is an antique marble vase

or cantharus, which stood in the atrium of the primitive basilica. The atrium has on the frieze some early arabesques in mosaic, with portraits of saints, supposed to date from the 9th century. On each side of the cross which forms the centre are rude likenesses of St. Cecilia.

Entering the ch., and on the rt. of the door, is the tomb of Cardinal Adam, of Hertford (ob. 1398), who was titular cardinal of this ch. This prelate, a very learned man, took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa: he alone was saved by the interference of the English crown, the others being barbarously put to death in the convent of S. Giovanni di Pre, where their remains were discovered a few years ago. On the sarcophagus are the arms of England, at that time 3 leopards and fleurs-de-lis quartered. On the l. of the entrance is the handsome tomb of Cardinal Fortiguerra (ob. 1473), who played an active part in the contests of Pius II. and Paul II. with the Malatestas in the Romagna, the Savellis, and the Counts of Anguillara, in the 15th centy. The body of St. Cecilia, which lay originally in the catacombs of St. Callixtus, from which it was removed by Paschal I. to this ch., is deposited in the Confession beneath the high altar; the silver tomb in which it had been placed disappeared during the first French occupation. The recumbent statue of St. Cecilia, by *Stefano Maderno*, is an expressive and beautiful specimen of 17th century sculpture. It represents the body of the saint in her grave-clothes, in the position in which it is described to have been found when her tomb was opened. At the extremity of the rt. aisle, and near a chapel with a cinquecento bas-relief of the Virgin and Child, is a painting of St. Cecilia appearing to Paschal I., to make known where her remains lay in the catacombs, where they had been deposited by S. Urbanus: the sarcophagus stood under the outer portico in former times, and

is supposed to be as old as the 9th cent. It was re-opened in 1599, when the present beautiful monumental figure was executed. The tribune, the least altered part of the original ch., contains an ancient episcopal seat and some curious mosaics which belonged to the ch. as it was rebuilt by Paschal I. in the 9th century. Those on the vault represent our Saviour holding a scroll in one hand, and giving His benediction with the other, having St. Paul, St. Cecilia, and St. Paschal on one side, and St. Peter, St. Valerian, and St. Agata on the other. Over the head of the Saviour is a hand grasping a wreath, and on the arch the monogram of Paschal I.; below a lamb and 6 sheep on either side, emblematical of the Saviour and Apostles. The high-altar, placed on a raised presbytery over the Confession, is beneath a very handsome Gothic canopy in white marble, supported by 4 columns of the beautiful nero-bianco marble, by the Florentine ARNOLFO DEL CAMBIO in 1283. The paintings on the roof of the nave are by *Seb. Conca*. From the extremity of the rt. aisle, near the entrance, a passage leads to the chapel of Santa Cecilia, erected over a part of the house in which she lived, and which appears, from the traces of a furnace and leaden pipes, to have been connected with a bath-room. On the ceiling of the Sacristy are some much injured frescoes by *Pinturicchio*. The martyrdom of the saint over the altar here has been attributed to *Guido*; the landscapes are by *Paul Brill*, but a good deal injured by damp.

The adjoining convent, one of the largest in Rome, is inhabited by nuns of the order of St. Benedict. The feast of the saint (Nov. 22) is celebrated with great pomp and fine music; and on the 3rd Wednesday in Lent the numerous relics possessed by the nuns are exposed, with a grand display of mediæval reliquaries and plate. The outside of the apse, and a portion of the nave towards the Via di S. Maria in Orto, preserves unaltered the style of the 9th century. The square and massive bell-tower is probably of a later period.

The catacombs of San Callixtus, on the Via Appia, where the remains of St. Cecilia were first laid, are lighted upon Nov. 22, and much resorted to.

**S. Cesareo**, called in *Palatio*, from its vicinity to the baths of Caracalla, and mentioned by St. Gregory the Great, an ancient ch. on the rt. of the Via Appia, at the bifurcation of the Via Latina, a short way before reaching the Porta St. Sebastiano. It resembles in form the neighbouring ch. of SS. Nereo ed Achilleo. It is principally remarkable for its raised presbytery, enclosed by a marble screen. Behind the high altar is an ancient episcopal chair, ornamented with mosaics; its marble pulpit stands on twisted columns decorated with mosaics and heads of sphinxes, sheep, &c., in relief. The more modern mosaic of the tribune is from designs by *Cav. Arpino*.

**S. Clemente**, in the valley between the Cælian and Esquiline hills, on the l. in the street leading from the Colosseum to the Lateran. This beautiful ch., one of the most unaltered of the early Christian buildings of Rome is built on the lines of a still more ancient basilica discovered beneath it in 1857. According to the traditions of the Ch., Clement, the third Bishop of Rome, the fellow-labourer of St. Paul, and a member of the Flavian family (by some considered the nephew of Flavius Clemens, an Imperial Christian martyr), erected an oratory in his own house on the Esquiline; this was probably enlarged from time to time after the Peace of the Church,\* until it was replaced by a basilica, possibly that which has been laid open by the recent excavations; it was here that Gregory the Great read his 32nd and 38th homilies, and to this building St. Jerome must have referred in his writings. This ancient ch., however, had been long forgotten, until, in the latter months of 1857, some repairs

\* Writers on Church History designate under this name the period after Constantine's conversion, when religious persecution ceased, and the open celebration of Christian worship was permitted.

having become necessary in the adjoining convent, which belongs to the Irish Dominicans, its zealous and intelligent prior, the late Father Mullooly, came upon a wall covered with very ancient paintings, at a level of nearly 20 ft. below the modern ch.; further research showed that this was the aisle of an extensive building, below which again were massive substructions, probably of the early times of the Empire. Subsequent excavations resulted in the clearing out of both the aisles, a large portion of the nave, and the line of columns which divided them, and in tracing a considerable area of the Roman edifice, upon which it rested. This subterranean ch. can be easily reached by a flight of steps from the sacristy; ladies are admitted on application to the sacristan.

It is impossible to fix with precision the date of either basilica: all we know about the older one is that it was considerably restored in the 8th centy. (A.D. 772) by Adrian I.; and, that it is probable John II. erected the choir in the 6th centy. It was probably destroyed in 1084, when Robert Guiscard burned all the public edifices from the Lateran to the Capitol.

The upper ch. probably does not date from beyond the 12th centy., when it is mentioned as having been nearly rebuilt by Paschal II. (1099–1118). The choir with the supposed monogram of John II., stood formerly, it is all but certain, in the older ch., and was removed here when the present one was built. The oldest fixed record in the upper ch., the mosaics on the vault of the tribune, are of the first half of the 12th centy.

The atrium and quadriporticus of the upper ch. are the only perfect specimens in Rome, although traces of similar ones are to be seen adjoining other early churches.\* It dates probably from

\* S. Cecilia, SS. Quattro Coronati. In these atria the poor asked for alms from the faithful, and penitents implored their prayers; here those who had incurred penance, exposed to wind and rain, and hence called *Hymnantes*, were obliged to remain until they were permitted to return to the ch., the quadriporticus were also used as places of interment before it was allowed within the sacred edifices themselves.



Paschal II.'s time, and is 62 ft. by 50, and surrounded on 3 of its sides by granite columns with Ionic capitals. In the pavement are numerous fragments of green *Ophite* porphyry from some Roman edifice: the labrum or vase for ablution before entering the ch. has been replaced by a fountain. The entrance to this atrium is by a gate, over which rises a Gothic canopy of the 13th centy.; flanked by rude Ionic and composite columns. The jambs are formed of marble slabs which were derived from a much more ancient Christian edifice, and very carelessly put together.\*

The ch. consists of a **Nave**, separated from the aisles by 16 ancient columns of different materials and orders. The aisles are of unequal width, the right being the narrower of the two, by some feet. It is probable that when the ch. was rebuilt the difficulty of constructing a roof, to span a nave of the old dimensions, induced the founder to build his new ch. with the rt. outside wall resting on the line of columns in the subjacent one. In the middle of the nave is the curious choir, enclosed by walls of marble, having sculptured on them various Christian emblems, and the supposed monogram of Pope John II. (532 to 535), from which it was concluded that the whole edifice in which it stands dated from that period; but from the careless manner in which the blocks are adjusted, it is now generally believed that this choir once stood in the basilica beneath, from which it was removed when the latter was abandoned. On the sides of the choir are the **Ambones**: that on the l. (1), is ascended by a double stair, with a handsome candelabrum in mosaic-work alongside for the Paschal candle: from it the Gospel was read, whilst from the opposite one, with reading-desks turned towards the tribune and the nave, the Epistle was read and the papal edicts published. The usual position of the ambones is

\* The present quadriporticus, although retaining probably its primitive plan and dimensions, was originally surrounded by pilasters, as we see on the *l. side*; the open portico of Ionic columns is of a more recent date.

here reversed. The **Presbytery** is separated from the choir by a screen of sculptured marble panels, of the same period as the choir, but put together in a still more careless manner, and evidently intended for another place. In front of the tribune stands the high altar, beneath which lie the remains of Flavius Clemens, of SS. Clement and Ignatius of Antioch. In the centre of the presbytery is a marble episcopal seat, having engraved on it the name of Anastasius, who was titular Cardinal of the ch. in 1108.

The wall and vault of the tribune are covered with elaborate and beautiful **Mosaics** — those in the apse were executed, an inscription placed over the Ciborium tells us, in 1297. In the centre is our Saviour on the Cross; from the clouds above appears a hand (symbolic of the Almighty) holding a wreath of victory. On the limbs of the Cross are 9 white doves, and, springing from its foot, a thorn twists itself round Christ, and St. John and the Virgin standing below. A vine (emblematic of the Church) also springing from the foot of the Cross, "spreads like a rolling frieze over the hollow of the tribune, the 4 Doctors of the Church, with many other figures ensconced among its branches. The 4 rivers of Paradise, with shepherds, flocks, etc., on the banks, are beneath; and below the whole composition are thirteen sheep, having come from two archways which lead respectively to the cities of Jerusalem and Bethlehem, on the side walls." — (*Lindsay's Christian Art*, p. 278.) The fresco paintings on the walls beneath have been attributed to *Giovenale da Orvieto*, or *da Celano*, who lived about A.D. 1400. The mosaics on the face of the triumphal arch are perhaps of the date of Paschal II. Above is the half-figure of the Saviour pronouncing the benediction, with the emblems of the 4 Evangelists on either side. Below are SS. Peter and Clement, with Jeremiah on one side, SS. Paul, Lawrence, and Isaiah on the other.

In the Chapel of the Sacrament, on the rt. of the tribune, the statue of St. John the Baptist is by *Simone*, the



S. Clemente. (Upper Church.)

- A. Entrance to B. Atrium, and b. Quadriporticus. c. Entrance to monastery. C. Nave.
- D. Choir. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. E. Presbytery and Tribune. 5. Episcopal chair. 6, 7, 8, 9. Chapels of St. John, of the Rosary, of the Passion of our Saviour, and of St. Dominick.
- a. Side entrance to the ch. from the street. b. Entrance to the sacristy and subterranean ch.



S. Clemente. (Lower Church.)

- A. Entrance from the Sacristy of Upper Church.
- B. Narthex of ancient Basilica. C. Nave.
- D. D. Aisles. E. Primitive Tribune or House of Clement, possibly his Oratory, and opening on M, or beneath the Apse, and on N. a large chamber, supposed to be an *Edes* of Mithras.
- F, G. Supposed chambers of the Oratory of Clement. J. Massive wall of Republican period. K. Altar of Mithras, found in chamber E. L. Modern Altar.
- M. Ambulatory. N. Shrine of the god, Mithras.

PAINTINGS ON THE WALLS OF SUBTERRANEAN BASILICA.

- 1. Of S. Catherine of Alexandria; 2. of the Virgin; 3. of a Council; 4. of our Saviour; 5. of the Crucifixion of S. Peter; 6. Baptism of S. Cyril; 7. Miracle of S. Libertinus; 8. Miracle of Siculus; 9, 10. of S. Antoninus, and Daniel among the Lions; 11. Life and Death of S. Alexis; 12, 13. S. Giles and S. Blasius; 14. S. Prosperus; 15. Crucifixion; 16. The Maries at the Sepulchre; 17. the Assumption of the Virgin; 18. Translation of the Relics of S. Clement from the Vatican to this church; 19. Miracle at the Tomb of S. Clement at Kherson; 20. Christ giving His Benediction, with Saints; 21, 22, very ancient male probably of the Imperial period.

brother of Donatello; and in the chapel of the Rosary (opposite side), the picture of the Virgin is by *Seb. Conca*. The sepulchral monument of Cardinal Venerio (ob. 1479) has two handsome half-columns, with basket-work capitals and covered with foliage reliefs. The Chapel of the Passion, on the l. of the great entrance, retains its pointed architecture of the 13th centy., and has on its walls the interesting frescoes (1421-1422) by *Masolino*, attributed to *Masaccio*, representing events in the lives of our Saviour, of St. Clement, and St. Catherine of Alexandria, and though they have suffered much from restoration, "they still show characteristics of remarkable power. Correct drawing and perspective are visible in them, and a certain sense of atmosphere, as in the figure of St. Catherine, before Maximilian."—*Kugler*. The chief subjects are—outside the arch, The Annunciation, and St. Christopher carrying the infant Christ over the stream; within, St. Catherine forced to Idolatry; her Instruction of the daughter of the king Maximilian in prison; her Dispute with the Alexandrian Doctors before Maximilian; the Miracle of her Deliverance; her final Martyrdom, with her burial and transport to heaven by angels in the background. Opposite is the History of St. Clement, and over the altar the Crucifixion. In the rt. aisle, near the high altar and the chapel of St. John the Baptist, is the tomb of Cardinal Roverella, bearing the date of 1476.

The Lower church (shown daily) is reached from the Sacristy by wide stairs, opening into the narthex (the walls are covered with inscriptions from the old church): the outer side of the narthex consists of a massive brick wall of fine ancient masonry, the inner of a range of 8 marble columns, including one of verde antico, and another of breccia corallina. On the stucco of the wall of the rt. aisle are several traces of paintings, the best preserved being, in a niche, figures of the Virgin and Child (2), with two saints, one probably St.

Catherine (1); a large figure of Christ (4) giving the benediction, the head unfortunately destroyed; the whole of this side of the aisle appears to have been covered with paintings, of which it is difficult to fix the period with any degree of certainty; by some they have been referred to the 7th or 8th centy., when the ch. was restored by Adrian I., whilst, from the absence of the nimbus round the heads of many of the figures, others suppose them to belong to an earlier period. A range of columns separated this aisle from the nave; on them was erected, 'as upon a foundation, the outer wall of the ch. above; beyond them in the nave is a more modern wall supporting the columns of the rt. aisle of the modern church. At the further end of the rt. aisle a few steps lead to the raised Tribune, a part of the floor alone remains. A painting of Christ liberating Adam from Hades, attributed by De Rossi to the 7th centy., is seen on a pier at the extremity of this aisle.

Here a modern entrance opens upon some ancient Roman stairs leading to several chambers of the Imperial Age (usually inaccessible), below the apse, which rest on an extensive area caed with huge blocks of volcanic tufa, having a kind of cornice in travertine, of a construction resembling that of the Forum of Augustus. The largest of these chambers is supposed to have been the *Memoria* or Oratory of St. Clement (F & G), alluded to by St. Jerome. Beyond this is an antechamber with a statue of the Good Shepherd; it leads to a sacellum or chapel dedicated to the worship of the divinity *Mithras*: this was fully excavated by Father Mullooly, and an altar found here has been replaced on its basis. It bears a bas-relief of *Mithras* sacrificing the bull, probably concealed here from the public view when that worship was forbidden. Some time after Father Mullooly's excavations these chambers were flooded, and it is seldom possible to enter them.

Returning to the Lower Ch., the relics of St. Ignatius and St. Clement, lately discovered, are placed under

some altar, with a canopy supported by elegant columns of marble which has been erected beneath the upper church. Behind this may be seen a portion of the apse of a primitive church, once covered with marble slabs. In the 1. aisle are fragments of frescoes of the 12th cent., including Peter on the cross (fig. 5); near are mutilated groups, supposed to be scenes in the life of St. Paul, who was probably buried in the neighbouring brick tomb at the corner of the aisle. This aisle has the same dimensions as that on the opposite side of the Basilica, its walls having been also painted. Separated from the nave by a line of columns of different marbles; all have been built into massive square piers, on which exist, in excellent preservation, paintings of great interest, both as works of art and as illustrating facts in Church history. At the nearest the apse, a series of 3 paintings represent the induction of St. Clement into the Papal chair by St. Peter and other saints, with their names annexed; Clement celebrating Mass; his vestments differ little from those now used in the sacred ceremonies; and the erection of the ch., with the names of several individuals. Below the inscription beneath the first person who dedicated some of the paintings was a certain *Beno de* (fig. 6); now, as the name of that person is mentioned in some local annals as an inhabitant of this city in 1080, it may be supposed that they were executed towards the end of the 11th cent., soon after the supposed destruction of the Basilica in 1084 by R. Guiscard. The representation of the erection of the ch., which are several figures with names, especially of a certain person, who is known to have lived in the reign of Trajan, is worthy of notice. The lower parts of this pilaster is Daniel in the lions' den; farther on, upon a pier, are paintings of events in the life of St. Alexius, who, abandoning his paternal home to follow a life of penitence and charity, returns home, in the presence of his father

the Senator Euphemianus and of his family; of St. Antoninus, probably the martyr of that name who suffered in the reign of Diocletian; and of St. Blasius, who is represented extracting a thorn from the mouth of a child. The paintings on both these pilasters resemble the Byzantine style; and the inscriptions beneath are in well-formed Roman letters; the arabesque ornaments around are graceful. At the extremity of the 1. aisle near here, and beneath the chapel of the Passion in the ch. above, are some paintings which appear to be of the 9th or 10th century. On the pier a mutilated figure of St. Prosperus, with the name. This saint, a native of Aquitaine, and a great admirer of St. Jerome, opposed the Pelagian heresy, which was condemned in this ch. by St. Zozimus in 411; the principal supporter of the Pelagian doctrines, a certain Celestius, is mentioned by St. Jerome as feeding on Scotch porridge, *Pulptibus Scotorum*. On the walls are 3 subjects relative to the legend of St. Libertinus, which are mentioned in the 1st Book of St. Gregory's Dialogues. The Abbot of Fondi appearing before him to ask pardon for having maltreated him; St. L. resuscitating a dead Child near Ravenna; and his discovery and pardon of robbers in the Convent garden. These paintings appear to belong to an earlier and ruder period than those on the piers of the nave.\*

At the eastern extremity of the nave are the columns of the *narthex*, showing that the ch. was in the style of the Constantinian basilicas of S. Agnese and San Lorenzo; they were inclosed in walls, covered with paintings. Looking towards the nave are several sacred subjects: the Assumption of the Virgin, with the Apostles below, and on each side figures of a pope—probably St. Leo IV.—and St. Vitus. As the former

\* Photographs of all these paintings may be procured in the Sacristy at S. Clemente, as well as a notice on the 'History of the Excavations,' and a larger work in English ('St. Clement and his Basilica in Rome,' 1 vol., 8vo.) both by Father Mullooly. Another description of S. Clemente was published (1871) by Conan, de Rossi, in which all the more recent discoveries have been described: it is of great interest.

has a square green halo round the head, it is concluded he was alive when the painting was executed, in the middle of the 9th centy. (845-57). The other paintings here, possibly of an earlier date, are the Crucifixion, with the Virgin and St. John the Evangelist at the foot of the Cross; the Supper at Cana; Christ releasing 2 persons, supposed to be Adam and Eve, from Hades; and the Marys round the Saviour's empty tomb.

On leaving the nave we enter the Narthex, at one extremity of which are marks of a door opening on what appears to have been the Atrium, nearly 20 ft. below the level of the modern one. Here two sarcophagi were found, now in the narthex. Portions of the marble pavement were also discovered, amongst them an inscription bearing the name of two consuls of the time of Constantine. Here is also the Altar of Mythras (κ). On the wall separating the narthex from the nave are two large compositions, one representing the removal from the Vatican of the body of St. Cyril (18) in A.D. 863, in the time of S. Nicholas I.\* The painting is well preserved, and was executed for a certain Maria Macellaria: its style being similar to that of St. Alexius, it probably dates from the same period. On the rt. side of the entrance from the narthex to the nave is another painting, representing the miraculous cure of a widow's child that had been laid near the tomb of the saint, at the town of Cherson, in the Crimea, where he was buried. The painting represents the sepulchral urn, on which tapers are burning, with the child raised by the widowed mother; on one side is a procession of tonsured priests with a bishop at their head, issuing from the gate of a town, on which is written the word CHERSONA, evidently Kerson, near the modern

\* St. Cyril, the patron of the Slavonic Church, who died at Rome A.D. 863, was first buried at St. Peter's, from which his remains were transferred to S. Clemente. For his life, see Leger's 'Étude sur Cyrille et Méthode, Paris, 1868.

Inkermann and Sebastopol. At the side of the tomb is the instrument of the martyrdom of St. Clement, who was hurled into the sea, an anchor attached to his neck. There are several inscriptions, the most interesting being that of Beno de Rapiza and his wife, who caused the painting to be executed; beneath is a large head of St. Clement, with a nimbus; and on the sides, figures of Beno de Rapiza and his wife, with two of their children, Clement and Altilia. The arabesque paintings round this fresco are elegant; the whole composition is surrounded by the sea, to indicate which numerous marine animals, cuttle and other fishes are introduced. A curious painting in the space between two of the columns of the outer wall of the narthex gives perhaps the best of the early representations of our Lord (20), with the head surrounded by a broad nimbus, and holding in the l. hand a book, whilst with the rt. he blesses in the form practised in the Greek Church. Before him, on each side, stand the Archangels Michael and Gabriel, with their names above, presenting 2 tonsured personages, supposed to be Cyril and his brother St. Methodius; and on either side of the latter, SS. Andrew and Clement, full-length figures, with their names in vertical lines. A long devotional inscription beneath is so injured as to be almost illegible. Cav. de Rossi supposes this painting to be of the 10th centy., and those of two heads (21), on the brick wall, beyond, to belong to the primitive ch. of S. Clement, and to date from the 4th, although the female has remains of a halo round the head. On all these paintings are numerous *graffiti* or scratched inscriptions of persons, chiefly priests, who visited this part of the basilica. On the walls of the narthex have been placed several Roman and Christian inscriptions, discovered during the excavations.

The subterranean basilica is brilliantly lighted upon the festivals of St. Clement (Nov. 23) and St. Ignatius (Feb. 1), and on the 2nd Monday in Lent, the best occasions for visiting it.

**SS. Cosma e Damiano**, a very ancient ch., built by Felix IV. (530), has a circular vestibule which was once the Temple of Romulus, son of Maxentius (see § Sacra Via, and plan, Roman Forum). This ch. consists of 3 churches one above another. The lowest was originally a crypt. The middle ch. was divided by Urban VIII., from what is now the upper one, in order that the latter might have its floor on a level with the ground outside. The middle ch. contains a well, into which it is said Christians were thrown in the time of Nero. In the upper ch. is an inscription stating that St. Gregory the Great was addressed by the image of the Virgin at the high altar, reproving him for not saluting her on passing. The **Mosaics** (526-530) on the Tribune are amongst the finest in Rome: they were in every respect similar to those at S. Prassede. Above the Arch of the Apsis appear on each side of the Lamb 4 angels, of excellent but severe style, and various apocalyptic emblems; a modern walling up has left few traces of the 24 Elders. In the Apsis is a colossal figure of Christ, to whom SS. Peter and Paul, in white togas, are presenting SS. Cosmas and Damianus; behind are Pope Felix, holding his ch., and S. Theodorus, much restored. "The figure of Christ may be regarded as one of the most marvellous specimens of the art."—*Kugler*. The band beneath is the Lamb and 12 sheep, emblematical of our Saviour and the Apostles.

**S. Cosimato**, or more properly **SS. Cosma e Damiano in Trastevere**, not far from S. Calisto, a ch. attached to a large convent of Nuns of S. Chiara, was erected in 1475, by Sixtus IV., the façade of a gable form, and possibly from designs of *Baccio Pintelli*. Over the high altar is a miracle-working image of the Virgin, and on the l. a fresco representing the Virgin enthroned, with SS. Francesco and Chiara (a work of the Umbrian school), which has been attributed to *Pinturicchio*. In a chapel off the l. aisle is an altar decorated with good Renaissance bas-reliefs brought from the Cibo

[*Rome.*]

chapel in Santa Maria del Popolo. Before the ch. is a fore-court in which stands a large granite tomb once used as a bath; the gateway by which the fore-court is entered is of the 11th or 12th century.

**S. Costanza** (or Tomb of Sta. Constantia), beyond the Porta Pia, near the ch. of S. Agnese (the custode of St. Agnese keeps the key). It was built by Constantine over the porphyry sarcophagus containing his daughter's body, now in the Vatican. The tomb is circular, 73 ft. in diameter, surrounded by 24 coupled granite columns with Corinthian capitals supporting the drum of the cupola. The waggon roof of the Ambulatory (between the columns and the outer wall) is divided into compartments covered with **Mosaics** of the 4th century. This is the earliest known series of Christian Mosaics. The designs are either graceful floreated or geometrical patterns or else vintage scenes, with genii gathering or pressing the grapes; subjects which probably have some reference to Christ, "The True Vine." Symbols of this kind were frequently adopted as emblems by the early Christians. The mosaics, in the recesses, of Christ with 2 Apostles, and Christ seated on the globe, are of a much later period, and greatly inferior. The columns were evidently taken from ancient edifices. The capitals are richly worked. Alexander IV. converted this tomb into a ch. (1254-1261), and dedicated it to St. Constantia, whose remains were then removed from the porphyry urn, and deposited, with other relics, under the altar in the centre. This ch. was at one time considered to have been intended as a baptistery for St. Agnese. Near this ch. is an oblong enclosure (formerly called the Hippodrome of Constantine), which was a Christian cemetery, connected with the basilica of St. Agnese.

**S. Crisogono**, an interesting ch. in the Trastevere, supposed to date from the time of Constantine the Great, is dedicated to St. Chrysogonus, who

a

suffered martyrdom at Aquileja under Diocletian; it was rebuilt in 731 by Gregory III., and restored in its present form by Cardinal Scipio Borghese, in 1623, after the designs of *Soria*. The interior, like that of Sta. Maria in Trastevere, consists of a nave and 2 aisles, separated by 22 fine granite columns, supposed to have belonged to the baths of Sept. Severus, with modern Ionic capitals. The arch before the tribune is supported by 2 immense columns of red porphyry. The mosaics which covered the vault of the tribune have disappeared, except a fragment of the Virgin and Child, with SS. Chrysogonus and James; the others have been replaced by gilt bas-reliefs. The central portion of the floor of the nave is formed of a well-preserved specimen of mediæval opus Alexandrinum. In the centre of the highly decorated roof is a copy of Guercino's picture of the patron saint borne to heaven by angels (the original is now in the Duke of Sutherland's gallery in England); and over the Tabernacle, the Virgin and Child, by *Car. Arrino*. The other pictures here are little worthy of notice. Before the ch. is a portico supported by 4 Doric columns of oriental granite. Stephen Langton, who filled the see of Canterbury at one of the most interesting periods of our history, was titular cardinal of this ch. The mediæval bell-tower has been modernized and whitewashed.

In the Via di Monte de' Fiori, opening out of the Piazza di S. Crisogono, have been discovered, at a considerable depth below the surface, remains of an *Excubitorium*. The floors are covered with mosaics representing marine monsters, &c., with a pentagonal water-cistern in the centre, the walls of the entire edifice being painted, especially the small recessed chapel or *Lararium*. On these walls are numerous scratched inscriptions (*Graffiti*), about 150 in number, which show that the edifice, a plain private house, had been let or bought to serve as barracks (*excubitorium*) for a detachment of the 7th cohort of the *Vigiles* or *Firemen*. The date mostly mentioned in

the *Graffiti* is that of Alexander Severus. The Roman *Vigiles*, who acted both as firemen and police-guards, had 7 large monumental barracks in the town, corresponding to the number of the 7 cohorts, each cohort having the care of two adjoining regions. Besides the large barracks (*castra*), each *regio* had its *excubitorium*, 14 in all. The headquarters were in the castrum of the I. cohort, discovered in the 16th century under the Palazzo Savorelli, Piazza SS. Apostoli. The castrum of the II. cohort was discovered by Ficoroni, in the last cent., between the so-called trophies of Marius, and Temple of *Minerva Medica*. That of the III. was discovered by the Municipal Arch. Commission in 1873, between the Baths of Diocletian and the rly. station. The IV. stood near the ch. of S. Saba, on the pseudo Aventine. The V. between S. Stefano Rotondo and the casino of the Villa Mattei, discovered in 1735 and 1820. The sites of the VI. and VII. remain still unknown.\*

4. *Basilica of Santa Croce in Gerusalemme*, the 4th of the Roman basilicas, was founded in 331 by Constantine, on the site of the Sessorian Palace of Sextus Varius, the father of Elagabalus, from which it is also called the Sessorian Basilica. It is close to the Amphitheatrum Castrense. It derives its present name from the portion of the true cross deposited in it by the Empress Helena, and from the earth from Jerusalem which was brought here and mixed with the foundations. It was consecrated by St. Silvester, and restored by Gregory II. in the 8th century. The bell-tower dates from 1196. It underwent frequent alterations under later popes, and received its present form from Benedict XIV. in 1774. It scarcely preserves any trace of its original form. The façade and oval vestibule were added in 1774, and some of the columns were cased with masonry, forming piers to support the roof. Eight of the original columns, 3 of

\* See De Rossi's *Vigili* in the 'Annali dell' Inst.' 1853; Kellerman's 'Vigiles,' and Friedler's 'Die Regionen,' pp. 94, 95.

which are fine masses of red Egyptian granite, the others of grey, all with composite capitals, still remain, and divide the nave from the two aisles. The high altar is remarkable for the ancient tomb in green basalt, with 4 lions' heads, in which the remains of SS. Cæsarius and Anastasius are deposited. Two of the 4 columns which support the baldacchino are of the rare marble called Breccia Corallina. The vault of the tribune is covered with frescoes representing the Discovery of the Cross, and the transfer of a portion of it by St. Helena to this church. The author is unknown: Pinturicchio has been supposed, but on very doubtful authority, to have painted them, from some of the heads being repetitions of those in the frescoes at Spello (see *Handbook for Cent. Italy*). They were probably executed by some of his pupils.

Underneath and behind the choir, and reached by stairs on the l., is the chapel of St. Helena (ladies not admitted except on March 22nd), the roof of which is decorated with mosaics of the 16th century, attributed to Baldassare Peruzzi; they replaced others said to have been of the time of Valentinian III.; the statue of St. Helena (in the place over the altar formerly occupied by a picture by Rubens, now in England) is a copy of the Barberini Juno in the Vatican; the floor of this chapel is said to be formed of earth brought by St. Helena from Jerusalem. At the entrance to it is an altar dedicated by a certain Julius Maximilianus to St. Helena. The sepulchral inscription of Benedict VII., who was buried in this ch., has been let into the wall on the rt. of the entrance. Pope Silvester II. expired as he was celebrating mass in this basilica, and a story of his death, somewhat similar to those told of our Henry IV. and Robert Guiscard, has been handed down. Silvester, who had acquired magical knowledge from the Mahomedans in Spain, having had a brazen head made which answered questions put to it by him, received on one occasion a reply that he would not die

before he had celebrated mass in Jerusalem.

The fragment of the true cross is exhibited on the 4th Sunday in Lent, on Good Friday, and May 3. It consists of the Title of the Cross with the trilingual inscription. It was rediscovered in 1492 enclosed in a leaden box placed in the apse. There is a collection of very extraordinary relics in this ch., including the finger of St. Thomas with which he touched the wound in the side, a bottle of the Virgin's milk, her veil and some of her hair, one of Judas's 30 pieces of silver, &c. May 3rd is the Feast of the Invention of the True Cross, when solemn services are celebrated. The consecration of the golden rose, which the popes still send annually to sovereign princes formerly took place in this basilica.

During the first French occupation the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost.

SS. Domenico e Sisto, on the Quirinal, at the head of the Via di Magnanopoli, a handsome ch. attached to a large convent, until lately of Dominican nuns, but now used for the Court of Accounts. It was erected by the architect della Greca in 1611. The front is built of travertine, and approached by a double flight of steps. The interior is highly decorated, although the principal ornaments are in stucco: the frescoes over the nave and the high altar are by *Canuti*; the marble group of our Saviour and the Magdalen by *Raggi*, in the 1st chapel on the rt.; the Crucifixion in the 3rd chapel on l. is by *Lanfranco*. On the anniversary of the marriage of St. Catherine (July 19) her hand is exhibited for the veneration of the faithful, in her chapel, the 2nd on l., over the altar of which stands a picture of her marriage, by *Allegriani*. The painting of the Virgin of the Rosary, in the 1st chapel on l., is by *Ronnanelli*.

S. Francesca Romana, or S. Maria Nuova, near the Basilica of Constantine, built on the site of the Temples



of Venus and Roma, by Leo IV. and Nicholas I. in the 9th century, and restored by Paul V. It contains some curious *Mosaics* (much restored) of the time of Nicholas I. (A.D. 862) on the vault of the apse, representing the Virgin, with SS. John, James, Peter, and Andrew on either side, each in compartments formed by columns in the shape of palm-trees, and twisted. "We have here not so much the decline of Byzantine art as a Northern, perhaps Frankish influence."—*Kugler*. All the mosaics once on the face of the tribune have disappeared. Between the 2 flights of steps leading to the tribune is the confession of St. Francisca, covered with rich marbles and bronzes; and in the rt.-hand transept a monument to Gregory XI., erected in 1584 by the senate and people, with a bas-relief of the return of the Papal Court to Rome from Avignon, in 1377, after an absence of 72 years, from the designs of *Pietro Olivieri*. Near this monument are 2 stones let into the wall, bearing a double impression, made, it is averred, by St. Peter's kneeling on them when Simon Magus was carried off by the demon. In the l.-hand transept is a handsome marble ciborium, with sculptures in the style of *Mino da Fiesole*. There are 2 sepulchral monuments in the 2nd chapel on rt.; one to Cardinal Vulcani, who died in 1322; the other to Antonio Rido, with his bas-relief on horseback—this Rido, born at Padua, was commander of the Papal forces under Nicholas V., and died in 1475. There formerly existed the adjoining convent, a picture, by *Pierino del Vaga*, of Paul III. and Card. Pole. *Gentile da Fabriano*, the celebrated painter of the Umbrian school, was buried in this ch.

The bell-tower is a fine specimen of this class of mediæval edifices, and is one of the best preserved of the period (13th century). Remains of the Temple of Venus and Roma are shown at the back of the ch. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this ch. in the presence of the College of Cardinals. Her body, reduced to a skeleton, is exhibited on this and

the preceding day in the crypt. Santa Francesca Romana was a noble lady of the *Ponziati* family, remarkable for her piety. She founded the order of *Oblate* nuns, who are all of noble families, and occupy the convent of *Tor di Specchi*, near the Capitol. This convent is well worth a visit; it is open to the public for an octave after March 9.

**S. Francesco a Ripa**, at the extremity of the Trastevere, founded in the 13th centy., in honour of St. Francis of Assisi, who resided in the convent and hospital adjoining during his visits to Rome. The present ch. and convent were rebuilt by Cardinal Lazzaro Pallavicini, from the designs of Matteo Rossi. The recumbent statue of the blessed Ludovica Albertoni, by *Bernini*, in the Paoluzzi chapel, which forms the l. transept, is a very characteristic specimen of his style. The painting over the altar, of a Holy Family with St. Anne, is by *Baciccio*. Observe also a Nativity by S. Vouet, and a Pietà by A. Caracci. This ch. is enriched with 1800 relics. In the Convent the apartment occupied by St. Francis is shown, and in the garden an orange-tree planted by him, and some palm-trees.

**Il Gesù**, hitherto the principal ch. of the Jesuits, in the Piazza del Gesù near the northern foot of the Capitol, one of the most richly decorated churches in Rome, begun in 1575 by Cardinal Alesandro Farnese, from the designs of *Vignola*. The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof of the nave, are by *Baciccio*. The paintings at the different chapels are not of a high order as works of art. Over the high altar, designed by Giacomo della Porta, is placed a painting of the Presentation in the Temple, by *Capalti*. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The chapel of S. Ignazio, in the l., is one of the richest

in Rome. It was designed by Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe over the altar is made up of pieces of lapis lazuli. The altarpiece of St. Ignatius is by *Padre Pozzi*. Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The 2 allegorical marble groups at the sides of the altar, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Theodon* and *Le Gros*. By the side of the high altar is a monument to Cardinal Bellarmine, the celebrated controversialist of the Roman Church. It was designed by Rainaldi; the 2 figures of Religion and Wisdom are by *Bernini*. The circular chapels on each side of the choir are richly decorated; that on the rt. contains a miracle-working image of the Virgin, called the Madonna della Strada: 2 great ceremonies take place annually in this ch.—the first, in honour of St. Ignatius, on his festival, the 31st July; the second, and most important, on the 31st of December when a solemn *Te Deum* is sung for the blessings received during the year about to close. During Advent and Lent sermons are preached here at 11 A.M. The choir here is particularly fine. The adjoining convent, hitherto the headquarters of the Jesuits, and the residence of their general, is occupied by the offices of the general staff of the Italian army.

S. Giacomo de' Spagnoli, in the Circo Agonale, after having been closed and out of repair for many years, has been bought and restored by a company of French missionaries. The Spanish proprietors took away all the movable works of art, but there still remain a beautiful marble tribune, by Sansovino, and opposite to it is the marble chapel of San Gallo, one of the finest in Rome.

*S. Giorgio in Velabro, near the Bocca*

della Verita and the arch of Janus, the only ch. in Rome dedicated to the tutelary saint of England. Entrance at small door on the l. It is of high antiquity, the foundation dating from the 4th century. It was rebuilt in the 7th, under Pope Leo II. In the 13th it was restored by the prior Stefano, who added the portico, as we see by the metrical inscription in Gothic characters upon its front; a line of which, "*Hic locus ad Velum, pronomine dicitur Auri,*" gives a wrong etymology of the old name of the quarter, the Velabrum, in which the ch. stands. The interior has 16 columns, of different materials and styles, taken from the ruins of ancient edifices. These columns support a series of arches, upon which rests the wall pierced with windows, and the flat roof, as in the early basilicas. At the extremity of the l.-hand aisle several early Christian inscriptions, and a curious circular bas-relief with Runic knots, &c., are built into the wall. The vault of the tribune was once covered with frescoes by *Giotto*, painted at the expense of Card. Stefaneschi in the time of Boniface VIII., of which not a trace remains. Beneath the high altar and its marble tabernacle of the 13th centy. is preserved the head of St. George, deposited here by Pope St. Zacharias. The *confession* is adorned with good Cosmati mosaics. This ch. has an historical interest in connexion with Cola di Rienzo. On the first day of Lent, 1347, Cola affixed to its door his celebrated notice:—*In breve tempo li Romani torneranno al loro antico buono stato.* This ch. would have fallen into ruins some years ago if the confraternity of S. Maria del Pianto had not obtained a grant of it from Pius VII. as their private oratory. The ch. of St. Giorgio is seldom open to the public. On the day after Ash Wednesday, and on St. George's Day (23rd of April), the Holy Sacrament being exposed here, it is much resorted to, when the several relics it possesses are exposed to the veneration of the faithful, one of which is the banner, or *vesillum*, of red silk tissue, borne by the patron

saint of the church and of our country. St. George became the tutelary saint of England under our Norman kings, and is still much revered by the Greek Church. Born in Cappadocia, he attained the rank of a military tribune, and suffered for his faith in the reign of Diocletian.

**S. Giovanni Battista**, a chapel behind St. Peter's, founded by Leo III. The only portion of interest is the doorway richly decorated with low reliefs of foliage; probably of the 8th centy., when the edifice was founded.

**S. Giovanni dei Fiorentini**, the national ch. of the Tuscans, at the extremity of the Via Giulia, overlooking the Tiber, built by the Florentines in 1588, from the designs of Giacomo della Porta. The fine façade was added by Clement XII., from those of Alessandro Galilei (1725). The chapel of S. Girolamo, 3rd in the rt. aisle, contains an altarpiece representing St. Jerome praying before a crucifix, by *Santi di Tito*; and a fine picture of St. Jerome writing, by *Cigoli*. The painting upon the opposite wall is by *Passignani*. In the rt. transept is the celebrated picture by *Salvator Rosa*, representing S. Cosma and S. Damiano condemned to the flames. The high altar is ornamented with 4 fine columns of Cotanella marble, and contains the tombs of the Falconieri family; the marble group of the Baptism of our Saviour is by *Raggi*. The painting of the Magdalen borne to Heaven by Angels, in the l. transept, is by *Baccio Curpi*, the master of Pietro da Cortona. The chapel of the Crucifix, on l. of high altar, was painted by *Lanfranco*. In the 5th chapel on l., the S. Francis over the altar is by *Santi di Tito*; the frescoes are by *Pomarrancio*; in the 4th chapel the 3 small frescoes relative to S. Lorenzo, on the roof, are by *Tempesta*. *Cigoli* is buried in this ch. Most of the sepulchral memorials here are to natives of Tuscany.

**S. Giovanni e Paolo**, the ch. attached to the Passionist Convent on

the Cælian, a short distance beyond the Colosseum and Arch of Constantine. It was erected by Pammachius, a friend of St. Jerome, in the 4th centy., on the site of the house occupied by the saints to whom it is dedicated, who were officers in the court of Constantia, and suffered martyrdom in the reign of Julian. It has in front a mediæval portico supported by 8 granite and marble columns. The interior consists of a nave and 2 aisles, supported by pilasters and 16 ancient composite columns. The pavement is of *opus Alexandrinum*. The vault of the tribune is painted by *Pomarrancio*. In the rt.-hand aisle is an altarpiece representing S. Saturninus, by *Marco Benefial*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered martyrdom. Opening out of the rt. aisle is a handsome chapel built by Prince Torlonia. The urn under the altar contains the relics of S. Giovanni della Croce, founder of the Passionist Order. On each side of the altar are beautiful columns of Egyptian alabaster. Pilasters of the same material, and panels of coloured marble, cover the walls of the chapel. Adjoining this ch. are some remains of the substructions of a Temple of Claudius, noticed on p. 135. Large ancient passages running under the ch. and adjacent monastery are in course of excavation. A portion of the ancient edifice, in massive blocks of travertine, forms the base of the elegant Bell Tower, one of the best-preserved specimens of the mediæval campanili of the 13th centy. in Rome. The gardens of the convent, covering the entire extent of the Temple of Claudius, are well worth a visit. The view from the shady avenue of ilexes, overlooking the valley of the Colosseum and the slopes of the Palatine, is exceedingly beautiful.

**S. Giovanni a Porta Latina**, inside the closed gate of that name, an ancient ch., founded near the spot where the Evangelist suffered martyrdom, is chiefly remarkable for its good mediæval bell-tower. The in-

terior contains some ancient marble columns. Around the doorway and on the altar are some mosaic decorations of the Cosmati. Founded in A.D. 772 by Adrian I., it was restored in the 12th centy. by Celestin III., nearly as we now see it. Close by is the small circular ch. of *S. Giovanni in Oleo*, on the spot where stood the caldron of boiling oil into which the Evangelist was cast: both are near to the closed Porta Latina of the Aurelian wall. *S. Giovanni in Oleo* has a handsome frieze in *terra-cotta*, and was erected by a certain French auditor of the Rota, Benedict Adam, in the reign of Julius II. (1509). This ch. is open on the anniversary of the martyrdom of St. John, the 6th May, and on the 5th Saturday in Lent. On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built. The Columbarium of Campana (see Index) is close by.

*S. Giuseppe de' Falegnami*, the ch. of the Confraternity of Carpenters, over the Mamertine Prisons, has, at the 1st altar on l., a Nativity, the first work which *Carlo Maratta* exhibited in public. Beneath is a subterranean chapel, containing a curious ancient crucifix, an object of great veneration.

*S. Gregorio*, on the Caelian, founded in the 7th centy. on the site of the family mansion of St. Gregory the Great. In 1573 it was transferred to the Camaldolese monks. It is the headquarters of the order and the residence of the general. The square atrium was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the ch. was rebuilt in 1734 from those of Francesco Ferrari. The interior has 16 ancient granite columns. The frescoes on the ceiling are by Costanzi. In the chapel of the saint, at the end of the rt. aisle, are some sculptures of the 15th century, representing events in his life; the painting over the altar is by *A. Sacchi*, the *Predella* beneath is att. to *Luca Signorelli*. On the rt. of the tribune is

a small round chapel, in which are shown a marble chair of S. Gregory, and a recess in the wall, in which an inscription above records that he slept. The Salviati chapel, on the l. of the tribune, has a copy of *An. Caracci's* picture of St. Gregory, which once stood here,—it is now in England; and an altarpiece in alabaster, with gilt reliefs of the 15th centy. Near this chapel is a monument raised by Gregory XVI. to Cardinal Zurla, his successor as the head of the Camaldolese order and abbot of the monastery, a very learned writer on the geographical literature of the middle ages.

Detached from the ch. are three chapels, erected originally by St. Gregory himself, and restored by Card. Baronius. The first, dedicated to *St. Silvia*, mother of the saint, who lived here, has a statue of St. Sylvia by Niccolò Cordieri, and a fresco in the apse by Guido, "apparently of his best time," representing a concert of Angels above a balustrade, the Almighty above: "the whole picture is imbued with a glow of youthful animation which reminds us of the best times of Italian Art."—*Kugler*. The Chapel of *St. Andrew* contains the celebrated rival frescoes by Guido and Domenichino. The St. Andrew, on the l.-hand wall, adoring the cross as he is led to execution, is by Guido; the group of 3 women on the rt. is much admired; the Flagellation of the saint opposite is by Domenichino. Among the criticisms on these pictures, that of Annibal Caracci is not the least remarkable: "Guido's," he said, "is the painting of the master; this of Domenichino is the painting of the scholar who knew more than the master." The third chapel, called the *Triclinium Pauperum*, dedicated to *S. Barbara*, has a statue of St. Gregory by Niccolò Cordieri, begun, it is said, by his master, Michel Angelo. In the middle of the chapel is the marble table on which we are told, by an inscription in verse, that St. Gregory fed every morning 12 poor pilgrims, when on one occasion an angel appeared as the 13th. On the wall is a fresco representation of this repast by A.

*Carracci*. Adjoining this chapel is a fine remnant of the Servian wall, on the line of which, in the monastery grounds, the foundations of the Porta Capena were discovered in 1868.

In the ch. of St. Gregory is interred Imperia, the Aspasia of the court of Leo X. In the atrium before the ch. are several sepulchral monuments, amongst which, to the rt. on entering, is one of some interest to the English traveller—that of Sir Edward Carne, of Glamorganshire, doctor of civil law of the University of Oxford, who was united with Cranmer in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. He was ambassador to the emperor Charles V., by whom he was knighted. He afterwards became envoy to the court of Rome; Bishop Burnet, in his History of the Reformation, has published several of his despatches. On the suppression of the English embassy by Elizabeth he was recalled, but Paul IV. induced him to stay at Rome, where he died in 1561. 2 modern inscriptions on the piers of the atrium tell the history of the abbey, how it was founded by St. Gregory the Great on the site of his paternal home, and how St. Augustine, the great missionary to England, and several of our early Archbishops of Canterbury and York, had been educated in it. Pope Gregory XVI. was for many years abbot of the adjoining monastery before his elevation to the pontificate, and did much to embellish the ch. and the convent. The flight of steps in front command a picturesque View over the S.E. side of the Palatine and the imposing ruins of the Palace of the Cæsars.

† S. Ignazio, on the piazza of the same name, adjoining the Collegio Romano, was built entirely at the expense of Cardinal Ludovisi, nephew of Gregory XV., who commenced it in 1626, in honour of St. Ignatius Loyola. The design is by *Domenichino*, modified by the Jesuit Father *Grassi*, and the massive façade is by *Algardi*. The paintings of the roof

and tribune are by *Padre Pozzi*, and are remarkable for their perspective. The Lancelotti chapel, in the rt.-hand transept, contains the tomb, faced with *lapis-lazzuli*, of S. Lodovico Gonzaga, beneath the altar, with a bas-relief of the Apotheosis of the saint, by Le Gros, above. Beyond, at the extremity of the aisle, is the monument to Gregory XV., by the same sculptor, with that of his nephew Card. Ludovisi below. The chapel in the l.-hand transept has a large bas-relief of the Annunciation. On the massive piers of the cupola, which was left unfinished, luckily for the finances of the Ludovisi family and for the interests of astronomical science, stands the Observatory of the Collegio Romano, directed many years by the learned Jesuit astronomer, Father Secchi. (See p. 269.)

§ S. Isidoro, on the hill behind the Capuchin ch., founded in 1622. The ch. is attached to a convent of Irish Grey Friars, or Reformed Observant Franciscans. The edifice owes its present form in a great measure to the celebrated Luke Wadding, one of the most learned members his order has produced. Entering the ch., the picture of St. Isidore, over the high altar, is by *Andrea Sacchi*. All the paintings in the chapel of St. Joseph, the 1st on rt., are by *Carlo Maratta*, as are those of the Conception in the chapel of the rt. transept, of the Crucifixion in the sacristy, and the frescoes in the Piombino chapel, 1st on l. The high altar has two handsome columns of oriental alabaster. Several sepulchral monuments in this ch. will interest Englishmen; that of Luke Wadding, near the chapel of St. Anne, the 2nd on rt., consists of a marble slab with a long inscription, placed here by his friend Ronconi, a Roman advocate. Born in Ireland, Wadding, who from his youth embraced the rules of the Reformed Franciscans, became censor of the Inquisition, but is better known for his voluminous history of the Franciscan Order, 'Annales Ordinis Minorum,' in 8 large folios. He was the first

prior of the Irish Franciscans established here, and a man of great learning. He died in 1557, aged 70. In the l. transept is a handsome monument by Gajassi to a Miss Brian, a young Irish lady; and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who died at Rome, raised by the late Lord Cloncurry in 1848. In the small library of the friars are some Irish manuscripts worthy of notice, amongst which a continuation of Colgan's History of Irish Saints, hitherto unpublished. The festival of St. Patrick is celebrated here on the 17th of March, when a sermon is preached by one of the most eminent British Roman Catholic ecclesiastics at Rome, and a collection made for the benefit of the confraternity, who are well deserving of the benevolence of their countrymen, living as they do entirely on charity, like all the Grey Franciscans.

SS. Lorenzo e Damaso, forming one of the sides of the magnificent palace of the Cancelleria, erected in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante, on the site of the Prasinian Basilica, founded by S. Damasus in 570. It contains some indifferent modern monuments of the princely house of Massimo, and one to the lamented Count Rossi, so barbarously murdered in the adjoining palace in December, 1849; the bust over the latter is by Tenerani, who also sculptured the fine statue of that eminent statesman for his friend, Duke Massimo, now in his villa in the gardens of Sallust. Near the monument of Rossi is a copy of the statue of St. Hypolitus in the Lateran Museum. The accomplished scholar and poet Annibale Caro, who died at Rome in 1566, is buried in this ch. (his bust, by *Dosio*, is on one of the piers); as was also *Sadoletto*, the secretary of Leo X. In the 4th chapel on rt. of the choir are two good sepulchral monuments of the 16th centy., and a *Pietà* over the altar, by *Bracci*. The statue of S. Carlo Borromeo in the sacristy is by *Stefano Maderno*. The most remarkable pictures were

destroyed in the last cent. Over the altar in the 1st chapel on rt. is a picture by *Seb. Conca*, and over the high altar one of the Coronation of the Virgin, by *F. Zuccherò*.

S. Lorenzo in Lucina, adjoining the Fiano palace and the Corso, was founded by Sixtus III., in the beginning of the 5th centy., and restored in its present form by Paul V. in 1606, from the designs of Cosimo da Bergamo; the lower part of the Campanile is all that remains of the original building. At the high altar (designed by Rainaldi) is the celebrated Crucifixion by *Guido*. The chapel of S. Francesco has a painting by *Marco Benefial*. This ch. contains a monument to Poussin, designed by Lemoine and executed at the cost of Châteaubriand, when French ambassador at Rome: the bas-relief upon it is a reproduction in marble of Poussin's well-known landscape of the discovery of the Tomb of Sappho in Arcadia. In the vestibule are some ancient inscriptions relating to the relics preserved here, and inside, on the l. of the entrance, one to the dedication of the ch. by Celestin III. in 1196, in the presence of numerous prelates, at the head of the list of whom is the Archbishop of York of that day.

S. Lorenzo in Miranda (entrance in Via S. Lorenzo in Miranda), in the Forum, only remarkable as occupying the cella of the Temple of Antoninus and Faustina, and having its magnificent portico as a façade. The earliest mention of the ch. is 1377. Pope Martin V. granted the site in 1430 to the corporation of Roman Apothecaries, who built chapels between the columns, and established a hospital inside for the poor of their guild. These impediments were cleared away by order of the Roman Senate, to show the ancient temple, when the Emperor Charles V. visited Rome, and the ch. was rebuilt in its present form by the architect Torriani, in 1602, for the same corporation, to whom it still belongs. The ch. contains several tombs of apothecaries.

caries. The Martyrdom of S. Lorenzo, over the principal altar, is attributed to Pietro da Cortona, and the first chapel to the left, on entering, to Domenichino.

**S. Lorenzo in Panis-Perna**, on the summit of the Viminal, and in the street leading from the Forum of Trajan to Santa Maria Maggiore. It is supposed to stand on the spot where St. Lawrence suffered martyrdom, and to derive its singular name from Perperna, or Perpennia, an inscription to a Roman lady of that family having been found on the spot. This very ancient ch. was rebuilt in 1300 by Boniface VIII., and restored in 1575 by Gregory XIII. Above the high altar is a fresco by *Pasq. Cati*, one of the best scholars of Michael Angelo. There are also some frescoes by *Biocherai*. An arm of St. Bridget, who died in the adjoining convent of St. Chiara is preserved amongst the relics here.

The convent has been entirely rebuilt by the Italian Government, and turned into a *University for students in physic, chemistry, and engineering*.

**S. Luigi de' Francesi**, in the Piazza of the same name at the southern extremity of the Via della Scrofa, erected in 1589 by Catherine de Medicis, from the designs of Giacomo della Porta. The second chapel on the rt., dedicated to St. Cecilia, contains some fine frescoes by *Domenichino* on the roof; they represent the Angel offering crowns to S. Cecilia and her husband Valerian, the Saint borne to heaven by Angels, and S. Cecilia expressing her contempt for idols; on the side walls are two large subjects, the saint distributing her clothes among the poor (a masterly group), and her Death. These interesting works are good examples of *Domenichino's* style of composition and colouring. "Cold and studied."—*Kugler*. In the 4th chapel to the rt. is the Baptism of Clovis, a good fresco by *G. Sicciolante*. The fine copy over the altar, of Raphael's St. Cecilia now in the Gallery at Bo-

logna, is by *Guido*. The Assumption, at the high altar, is one of the best works of *Francisco Bassano*. In the chapel of St. Matthew, on the l. of the high altar, are 3 pictures, representing the calling of the Saint, by *M. Angelo Caravaggio*. Those on the roof, and the Prophets on the sides, are by *Cav. d'Arpino*. In the Remigius Chapel are some frescoes by *Tibaldi* and *Sermoneta* (followers of Raphael) much mannered.

This ch. contains tombs of several eminent Frenchmen, Cardinals d'Angennes and de la Tremouille; of Cardinal de la Grange d'Arquien, father-in-law of Sobieski, who died at the age of 105; of Cardinal d'Ossat, ambassador from Henry IV.; of Pauline de Montmorin, in first chapel on l., erected by Châteaubriand, by whom the inscription was written, and of the painters Guerin and Sigalon. A massive pyramidal monument to the French soldiers who were killed in the siege of Rome in 1849, and another to Claude Lorraine, have been erected by the French nation. It is difficult to imagine why this tardy tribute to the great painter was not placed over his remains in the ch. of the Trinita de Monti. The original tombstone has been placed at the foot of the monument. San Luigi is the national French ch. at Rome, and under the protection of the French Government. High mass with music is performed here every Sunday morning at 9.

**S. Marcello**, in the Corso, dates as far back as the 4th century. It was rebuilt in 1513 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana in the last cent. The interior was restored in 1867, from the designs of Vespignani. In the 3rd chapel on the rt. is the tomb of the English Card. Weld, who was titular of S. Marcello. The chapel of the Crucifix (the 4th on the rt.) is celebrated for the fine paintings on the roof by *Pierino del Vaga*, representing in the centre the Creation of Eve, and on the l. the Evangelists St. Mark and St. John, "a work," says *Lanzi*, "de-

ervedly held in the highest repute." The Evangelists Saints Matthew and Luke, in the opposite compartment of the vault, are by *Danielo da Volterra*; the Crucifix borne by angels, over the altar, was painted by *Garzi* from P. del Vaga's designs. In this chapel is the tomb of Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy. The monument, which contains also the remains of his brother, is by *Rinaldi*. In the 4th or Frangipani chapel on the l. the picture of the Conversion of St. Paul, over the altar, is by *Federigo Zuccherò*; the frescoes on the side walls by his brother *Taddeo*. The several busts and mural inscriptions belong to members of the family of Frangipani. Near this, upon the l. of the entrance, is a monument to *Morrichini*, an eminent physician and natural philosopher.

**S. Marco**, on the piazza of the same name at the S. extremity of the Corso, is a very elegant and interesting ch., built on the plan of an ancient basilica, within the precincts of the *Palazzo di Venezia*. It is said to have been founded by Pope St. Mark in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who decorated the interior with mosaics. In 1468 Paul II., after the construction of the palace, rebuilt the ch. entirely, with the exception of the ancient tribune, which was preserved with its mosaics of the 9th centy., and the subterranean ch., containing the body of St. Mark the pontiff. The handsome façade and portico in the style of the Renaissance were then added, from the designs of *Giuliano da Majano*. The interior (much modernized) has a nave and 2 aisles separated by 20 pilasters, having in front as many columns cased in jasper, and contains a few paintings. At the first altar on the rt. the Resurrection, by *Palma Giovane*, erroneously attributed to *Tintoretto*; Pope Mark, by the *School of Gian Bellini* (at the altar on the rt. of the tribune); the *Adoration of the Magi*, by *Carlo Maratta* (third on the rt.). The Mosaics

(827-844) of the tribune "with all their splendour exhibit the utmost poverty of expression."—*Kugler*. They represent our Saviour and 3 saints on either side, one of whom, Gregory IV., holds the church in his hand; below the Lamb and 12 sheep, with the cities of Jerusalem and Bethlehem, as at San Clemente; and on the face of the arch the emblems of the Evangelists and two full-length figures of SS. Peter and Paul. "The execution is especially rude and of true Byzantine rigidity." The 3 frescoes in the choir are by *Borgognone*. The monument to *Leonardo Pesaro* of Venice, by *Canova*, stands on the side of the steps leading to the choir. There are many tombs here, chiefly of other Venetians who died at Rome. The great door is a handsome specimen of the architecture of the 15th century. There are some Christian inscriptions from the catacombs under the portico. On the Piazza in front of the ch. is a pretty public garden and fountain designed by *Benivenga*.

**S. Maria degli Angeli**, in the Piazza delle Terme This magnificent ch. occupies the *Tepidarium* of the Baths of Diocletian, which was altered by Michel Angelo during the pontificate of Pius IV., to adapt it to Christian worship. It is one of the most imposing sacred edifices in Rome. (For arrangement of the ancient baths, see Baths of Diocletian.) The great hall was converted by Michel Angelo into a Greek cross by the addition of the present vestibule, and of the tribune opposite. *Vanvitelli* in 1740 reduced the ch. to its present form by adapting the circular hall, or *Laconicum*, as a vestibule, and lengthening the tribune and choir on the opposite side. The hall, which Michel Angelo had preserved as a nave, was thus converted into a transept; the chapels opening out of it, in the intervals of the columns, closed up; and the transept lengthened, by converting into the chapels of the Beato *Nicolo Albergati*, and of *S. Bruno*, two halls of the baths. On account of the dampness of the ground Michel Angelo



293  
 cap. 1  
 to raise the pavement so that the original bases of the columns are buried. Of the columns of the church, the 8 in the nave are antique, and are of Egyptian granite, with attached bases of white marble. The others are of painted stucco, in imitation of granite, and were added by Vanvitelli. In the circular vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV. On one side of the entrance to the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the ch., is 297½ feet long, 91 feet wide, and 84 feet high: the length of the present nave from the entrance to the high altar is 336 ft. The granite columns are each of a single piece, 45 ft. high and 16 ft. in circumference. The ancient capitals, 4 Corinthian and 4 Composite, are of white marble, as is also the entablature, although so whitewashed over as to give them the look of stucco. This ch. contains several large paintings which were once altarpieces in St. Peter's, where they have been replaced by copies in mosaic—amongst them the most celebrated is the St. Sebastian by *Domenichino*, on the rt. hand side of the high altar, "deficient in composition."—*Kugler*. Opposite to it is the Baptism of our Lord, a fine work of *Carlo Maratta*. The other paintings in the choir are the Presentation in the Temple, by *Romanelli*, and the Death of Ananias, by *Roncalli*. The 8 pictures in the transept, commencing on the rt. hand on entering, are either modern or copies. At each extremity of the transept are large chapels formed out of the halls of the baths; that on the rt., and which formed the vestibule to Michel *Angelo's ch.*, is dedicated to the Beato *Niccolo Albergati*; that on the l. to *St. Bruno*. On the pavement of the

great nave is the meridian line traced by Bianchini and Maraldi, in 1701.

Behind the ch. is the Carthusian convent, with its magnificent cloister designed by Michel Angelo (entrance at the back from the Via della Carnaja). It was founded and endowed by the Orsini family. The cloister is surrounded by a porticus sustained by 100 columns of travertine of the Doric order, forming four fine corridors. These columns are painted to imitate coloured marbles. In the centre are the immense cypresses planted round the fountain by Michel Angelo when he built the cloister: they measure 13 feet in circumference.

Between this and the ch. is a smaller cloister, part of the monastic building (now a blind asylum), used as a temporary Museum (entrance No. 15, Piazza delle Terme), in which may be seen the fine bronze statues of the *Athlete* and the *Boxer*, discovered in 1885 in digging the foundations of the *Teatro Drammatico*, on the site of Aurelianus' Temple of the Sun, at the foot of Via Nazionale. The *Athlete* is a noble portrait statue standing 7 ft. 4 in. high; on the breast are engraved some letters as yet undeciphered. The *Boxer* was found carefully buried at a short distance from the *Athlete*, and is "a magnificent specimen of a semi-barbaric athlete resting from the fight. The details of the fur-lined boxing gloves are very interesting. It was probably cast in Greece at a comparatively early period."—*Comm. Lanciani*. The *Bacchus* found head downwards in the bed of the Tiber "is tame compared with these two masterpieces, and is probably Graeco-Roman work of the 1st century." There is also a grand draped but headless female figure, larger than life, in marble, and several immense fragments of the Valentinian arch discovered under the Ponte Sisto, and brought here from the suppressed Tiberine museum. The other contents of that museum are also here but still packed up in cases.

The "Pope's oil-cellar," as it is called, adjoining the ch., is a low-arched hall of the ancient *thermae*, containing several cisterns or reser-

voirs sunk deep in the ground, where the supply of oil for the city is preserved at an equable temperature.

**S. Maria dell' Anima**, in the street of the same name, on the W. side of the Circo Agonale, takes its name from a marble group of the Virgin and two figures, representing souls, to be seen at the doorway. This ch. was begun in 1400, with money bequeathed for the purpose by a native of Germany, and completed from the designs of Giuliano Sangallo. The fine interior, supported on massive pilasters, contains at the high altar the Madonna with angels and saints, by *Giulio Romano*, fine but much injured; an indifferent copy of the Piety of Michel Angelo, by *Nenni di Baccio Bigio*, in the 4th chapel on rt.; the frescoes of *Sicciolante* on the side walls in the chapel of the Crucifix, 3rd on rt.; 1st chapel on rt., Miracle of St. Bruno, by *C. Saraceno* (?); and those by *Francesco Salviati* in that of the Cristo Morto, 4th on l.—the figure of our Saviour ascending to heaven, over the altar, is very fine. The handsome monument of Pope Adrian VI., on the rt. of the high altar, was designed by *Baldassare Peruzzi*, and executed by *M. Angelo Sanese* and *Niccolò Tribolo*. Upon the urn lies the statue of this semi-barbarian pontiff; above is a bas-relief of the Virgin between St. Peter and St. Paul, and in the niches statues of the four cardinal Virtues; the bas-relief beneath represents the entrance of the Pope into Rome. Opposite to the tomb of Adrian VI. is that of the Duke of Cleves, by German artists of the 17th cent. On the l. side of the door of the sacristy is that of Lucas Holstenius of Hamburg, the celebrated librarian of the Vatican. In the passage leading to the sacristy is a bas-relief, which formerly belonged to the tomb of the Duke of Cleves, representing Gregory XIII. giving him his sword of command. On the rt. of the principal entrance is the tomb of Cardinal Andrew of Austria, by *Duquesnoy* (ob. 1500), and on the l. that of Cardinal *Enckenworth* (ob. 1534), an inferior work. **S. M. dell' Anima** is

the national ch. of the Germans. A large hospital, *Xenodochium*, for Germans, is attached to this ch. Excellent music is to be heard here every Sunday at 11; there is a choir of boys from the *Scuola Gregoriana*.

**S. Maria in Aquiro**, or *degli Orfanelli*, in the Piazza Capranica, on the site of a ch. of the 4th centy. The name of Aquiro is supposed to be derived from *Equeria*, the stadium of a circus which stood here. The present ch., which has recently undergone a complete restoration, is annexed to a College of Orphans founded by Paul III. The frescoes are by *Mariani* and his pupils. This ch. and the adjoining Piazza Capranica are believed to occupy the sites of a portico and temple dedicated by Hadrian to Matidia, his wife's sister.

**S. Maria in Ara Cœli**.—The ch. is probably as old as the 6th centy., when it was dedicated by St. Gregory the Great as *Sancta Maria in Capitolio*. The façade of brickwork is more recent, and was formerly decorated with mosaics; the fragment of Gothic which it retains in its rose and pointed windows, cornice, &c., are of the 14th centy. There is another entrance on the S. side, over the doorway of which is a mosaic of the 14th cent. The interior has a nave and 2 aisles separated by 22 columns of different sizes and materials, taken from various ancient buildings. Eighteen are of Egyptian granite, 2 fluted of white marble, and 2 of cippolino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on pedestals of unequal height. On the third column on the l. of the main entrance is engraved, in letters evidently of the Imperial period—A CVBICVLO AVGVSTORVM. Its authenticity has not been doubted, and it would therefore indicate that it was brought to Rome under the care of a servant of the Emperors (M. Aurelius and Lucius Verus?). The floor is of mosaic, of an ancient kind, encircling slabs of white marble, containing some specimens of rare varieties, amongst

which a great abundance of green or opHITE porphyry. The name of Ara Ocelli has given rise to considerable controversy: according to Church tradition it is derived from the altar erected by Augustus to commemorate the prophecy of the Cumæan Sibyl respecting the coming of our Saviour. It is said to have borne the inscription *Ara primogeniti Dei*, from which the legend has derived the modern title. Others assert that the ch. in the middle ages bore the name of S. Maria in *Aurocelio*. The ch. and adjoining convent belonged to the Benedictines until 1250, when Innocent IV. transferred it to the Reformed Franciscans, who have held it to the present time.

The Buffalini chapel, on the rt. of the principal entrance, contains an admirable series of frescoes by *Pin-turicchio*, illustrating the life of St. Bernardino of Siena, somewhat slight and hard, but full of expression and individual life. They were restored some years ago by Camuccini. The principal subjects are over the altar, the saint preaching, surrounded by angels, and on the l. wall the saint's death. On the opposite side are small pictures of San Bernardino's Vision of Christ, his Penitence, his assuming the monastic habit, &c., &c. On the roof are paintings of the 4 Evangelists. "The backgrounds are of great beauty and variety."—*Kugler*. The floor of *opus Alexandrinum*, in this chapel, is very beautiful. Of the other pictures in the ch. the most worthy of notice are the S. Jerome in the 3rd on rt. by *Giovanni de' Vecchi*; the paintings in the 8th chapel on l. of St. Margaret of Cortona, representing the Conversion and Death of the Saint, by *Benefel*; the Transfiguration, in the 2nd chapel on same side, cited by *Lanzi* among those works of *Girolamo Siciolante* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel of St. Antony of Padua, 3rd on l., by *Niccolò da Pesaro*. In the Savelli chapel, dedicated to St. Francis, forming the rt.-hand transept, are the Gothic monuments of *Luca Savelli* (1266), the father of Pope Honorius IV., and of

his son Pandolfo, by *Agostino* and *Agnolo da Siena*, from the designs of Giotto; the base on which it rests is formed by a pagan sarcophagus covered with Bacchanalian bas-reliefs, wreaths of flowers, fruit, and animals; opposite is that of Vana Aldobrandesca, the mother of the Pope, upon which lies the statue of the Pontiff himself, removed here by Paul III. from his monument which stood in the old basilica of St. Peter. The painting of St. Francis, over the altar, is by *Trevignano*.

In the choir, on l. of the high altar, is the tomb of Cardinal Giambattista Savelli (ob. 1498), a good specimen of the school of Sansovino; and on the floor the gravestone, nearly effaced, of Sigismondo Conti, secretary to Julius II., for whom Raphael painted the celebrated *Madonna da Foligno* in 1512. This exquisite work, which stood over the high altar in this ch., was removed to the convent of the Contesse at Foligno in 1565, when Conti's sister became a nun there. The celebrated traveller of the 14th centy., Pietro della Valle, is buried outside the 1st chapel in the rt. aisle. Another interesting tomb, in the l. transept, is the monument of Cardinal Matteo di Acquasparta, general of the Franciscans (1302), who was praised by Dante the moderation with which he administered the rules of his order; this tomb has been attributed to the Cosimati. The 2 Gothic ambones at the extremity of the nave are covered with fine mosaic work. Some of the small arches on the front are perfect bijoux in this class of work; on the pier near the Gospel Ambo has been placed the gravestone of Catherine Queen of Bosnia, who died at Rome in 1478, having previously made over her kingdom, overrun by the Turks, to Sixtus V. The insulated octagonal chapel in the l. transept, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, the *Ara primogeniti Dei* above mentioned. The altar-table, an urn of red porphyry, once contained her body. The present chapel was erected after 1796, when

a pre-existing one of the 17th centy. was destroyed.

The Ara Cœli is held in great veneration by the Romans on account of a miracle-working figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. It was said at one time to receive more fees than any physician in Rome. The legend tells us that it was carved by a pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the use of the *bambino*: but after the return of his Holiness the gorgeous vehicle was taken from them, and the *bambino* again resumed the old brown coach in which for many years it had been accustomed to pay its visits to the sick. The Festival of the *Presepe*, or of the Bambino, which continues from Christmas-day to the Feast of the Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The 2nd chapel in the l. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity is represented by figures as large as life. During this festival, and especially on the 26th of Dec. and on the day of the Epiphany, between 3 and 4 o'clock P.M., a stage is erected in the nave opposite the Presepe, on which children act sacred dramas in connection with the Advent of our Saviour. The new chapel of the Bambino stands next to the new sacristy, at the entrance of which is a statue of Leo X. The ch. of the Ara Cœli has a peculiar interest from its connexion with Gibbon. It was in it, he tells us, that "on the 15th of October, 1764," as he "sat musing amidst the ruins of the Capitol, while the bare-footed friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind."

In front of the ch. are the 124 Marble Steps erected from the ruins of the Temple of Quirinus on the Quirinal.

An inscription on the l. of the great entrance states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo Andreozzi, of the Rione Colonna, the expenses being defrayed by charitable contributions. Before the principal entrance lies buried Flavio Biondo, one of the earliest writers on Roman antiquities in the 15th centy., but the inscription upon the slab-tomb has been entirely effaced. The floor of the ch. is covered with slab-tombs, with hardly legible inscriptions, but interesting from their mediæval costumes. One of these tombstones in the pavement near the end of the left aisle bears the name of Donatello (OPUS DONATELLI). The Ara Cœli was a favourite place of interment for the local or Capitoline nobility. The convent consisting of the palace of the popes, erected by Paul II. on the Capitoline, and given by Sixtus IV. to the Franciscans, was destroyed in 1885-86, to make room for the monument of V. Emanuel II.

S. Maria Aventinense, called also in Priorato, from a priory of the Knights of Malta to which it is attached, is supposed to stand on the site of the temple of Bona Dea, and was restored in 1765 by Cardinal Rezzonico, from the designs of Piranesi, who has overloaded it with ornaments. An antique marble sarcophagus, with bas-reliefs of the Muses, serves as the tomb of a Bishop Spinelli. There are two tombs of members of the Caraffa and Caracciolo families of the 16th centy.; and the statue of Piranesi the engraver, who is buried here. On each side of the ch. are two very interesting early Christian monuments with rude reliefs, probably tomb or ciboria (history unknown). This ch. occupies the site of the house of the patrician Alberic, who gave it to St. Odo of Cluny, the great monastic reformer of the 13th centy.; here Gregory VII. (Hildebrand) passed his early days with his uncle, who was prior of the convent; and here took place the election of Cardinal Octavian to the papacy, as Victor II.

The residence of the Grand Master

of the Maltese Order is part of the same building. On the upper floor is a fine hall where the chapters of the order are held. Portraits of the Grand Masters hang on the walls. The picturesque garden commands fine Views of the city and of St. Peter's, that looking down the avenue of ilexes, by which the visitor enters the grounds, is remarkable even through the key-hole of the gate. A more detailed account of the several ancient edifices on the Aventine will be found under the head of *S. Sabina*.

**S. Maria in Campitelli**, also called **S. Maria in Portico**, a fine building in the square of the same name, near the Capitol, and on the site of the Carceres of the Flaminian Circus, built in 1659, under Alexander VII., by the architect *Rinaldi*; it contains a miraculous image of the Virgin, which is said to have stayed the pestilence in Rome then. The picture over the altar in the 2nd chapel on the rt., representing the Descent of the Spirit, is by Luca Giordano. In one of the ovals at the base of the dome are 2 portions of a spiral column of translucent oriental alabaster, in the form of a cross, found in the neighbouring Porticus of Octavia, from its vicinity to which this ch. is also called **S. Maria in Portico**. There is a good sepulchral monument to Card. Pacca, the minister and companion of Pius VII. in his exile, by Pettrich of Dresden, in the rt.-hand transept. The name of Campitelli appears to be derived from *Campus teli*, the area before a temple of Bellona which stood hereabouts, where, on war being declared, a javelin or *telus* was hurled, to indicate the impending hostilities. The large palace in front belongs to the Cavalletti family.

**S. Maria in Cosmedin**, in the Piazza Bocca della Verità, already noticed as standing on the site of a temple of Ceres and Proserpine. It is said to have been built by S. Dionysius in the 3rd centy. It was restored by Adrian I. in 782, in the form of a *basilica*. Being intended for the

Greek exiles who were driven from the East by the Iconoclasts under Constantine Copronimus, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired from that circumstance the name of *S. Maria Schola Greca*, by which it is mentioned by Siric, Archbishop of Canterbury, who visited Rome in 990: in later times the name of Bocca della Verità was given to it by the lower orders, from the marble mask which we see under the portico. The name of Cosmedin is supposed by some to refer to the ornaments of the ch. (*κοσμος*), but we find churches bearing the same name at Constantinople and Ravenna.

It has a nave originally divided from 2 side aisles by 12 ancient marble columns, some of which are built up into the piers and walls of the choir. Before the high altar is the raised floor of the ancient choir, as in some other early Christian churches, with ambones on each side, of the 11th centy., and a twisted mosaic candelabrum, beside the Gospel Ambo, made probably in the 13th centy.; the pavement is of *opus Alexandrinum*. The Gothic canopy over the high altar is supported by 4 columns of red Egyptian granite; beneath is a red granite sarcophagus; and behind, an Episcopal Chair of the time of Calixtus II., early in the 12th centy. The picture of the Virgin in the tribune is a good specimen of early art; it bears a Greek inscription. Although said to have been brought by the Greeks when they fled from Constantinople, it is more probably an Italian work of the 13th century. The tabernacle of white marble and mosaic is by *Diodato Cosimati* and "displays a good antique feeling for composition."—*Kugler*. In the sacristy is an interesting Mosaic of the Virgin and St. Joseph, of the time of John VII. (705), brought from the old basilica of St. Peter's. Beneath the choir there is a large crypt, divided into a nave and side aisles; here are preserved a curious collection of relics of saints, each bone regularly labelled with the name of its owner: amongst others a piece of St. Patrick's skull

will not fail to prove interesting to Irishmen. This singular museum is open to the public on Ash Wednesday. The ch. contains the tomb of the learned Crescimbeni, the founder and historian of the Arcadian Academy, who died in 1728. Under the portico are several mediæval inscriptions and sculptures; amongst the latter a very rude bas-relief of arches of the 8th cent., representing the house of Pope Adrian I., which stood in the Via Lata; a canopied tomb of Card. Alfano Lima, who laid down the mosaic pavement in the ch. in 1123; and the ancient marble mask, once the mouth of a drain, known as the Bocca della Verità. Although the elegant Bell-tower or Campanile has been referred to the time of Adrian I., it is more probably of the 12th or 13th century.

S. Maria di Loreto, a handsome octagonal ch. at the northern extremity of the forum of Trajan, erected by Antonio di Sangallo in 1507, with a double dome, in 8 compartments, surmounted by a high lantern. It is chiefly remarkable for the statue, in the 2nd chapel on rt., of St. Susanna by *Fiammingo*, and one of the best works produced by the school of Bernini. In the 1st chapel on rt. are mosaic pictures of Sta. Barbara and 2 other saints, by *Rosetti* (1594); and at the high altar a painting of the school of *Perugino*. This ch. belongs to the corporation of bakers, whose hospital is behind it.

S. Maria ad Martyres. See Pantheon.

S. Maria sopra Minerva, so called from standing on the site of a temple of Minerva, dedicated by Pompey after his victories in Asia. It was rebuilt in 1370 under Gregory XI., and granted to the Dominican monks. It is the only ch. in Rome in the Pointed style that has retained its original architecture. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to

[*Rome*.]

1370. The interior, imposing before the late restorations, executed between 1849 and 1854, at an expense of 125,000 scudi, is now magnificently gaudy, the walls and columns being covered with coloured stucco, cippolino marble, and gilding, and the roof painted in the most florid style of Gothic decoration. In the 2nd chapel in the rt. aisle is the tomb of Princess Colonna, who died of cholera, in 1863, at Genzano: her bust is by *Jacometti*. The Gabrielli chapel, the 3rd on the rt., has some frescoes on the roof, by *Musciano*. The chapel of the Annunciation (4th on the rt.), the vault painted by *Cesare Nebbia*, contains a beautiful altarpiece of the Annunciation, on a gold ground, attributed to *Fra Angelico da Fiesole*, but more probably by *Benozzo Gozzoli*, the painter having introduced the portrait of Cardinal Torrecremata, the founder of the confraternity for distributing marriage portions to females in 1460, and the tomb of Urban VII. by *Buonvicino*. In the next or Aldobrandini chapel, built from the designs of *Giac. della Porta*, is a Last Supper, by *Baroccio*. The father and mother of Clement VIII. are interred here; the recumbent statues on their monuments, as well as those of Charity and of St. Sebastian in the niches, are by *Cordieri*; that of Religion is by *Mariani*; the statue of Clement VIII. is by *Ippolito Buzio*. The 2 sepulchral monuments in the next chapel of Benedetto Superanzio, bishop of Nicosia, and of Coea, bishop of Calahorra, are good specimens of the 16th century. One of the sons of William Wilberforce, a convert to Romanism, who died at Albano in 1857, has a sepulchral slab in a corner of this chapel.

In the small Gothic chapel opening out of the rt. transept is a Crucifix attributed to *Giotto*. The Carafa Chapel at the extremity of the rt. transept has some fine and interesting frescoes by *Filippino Lippi*. The picture over the altar represents the Annunciation, in which Cardinal Oliviero Caraffa, the founder of the chapel, is presented to the Virgin by S. Thomas Aquinas—the Assumption

with the Apostles below; the great composition on the rt.-hand wall, of the Disputation of St. Thomas, is very fine; the frescoes behind the altar have been barbarously restored. The roof, painted by *Raffaellino del Garbo*, contains 4 sibyls surrounded by groups of angels. The tomb of Paul IV., of the Caraffa family, is from the designs of *Pirro Ligorio*. The statue of the old man, the founder of the Inquisition, was executed by the brothers *Casinola*. So unpopular was this pope that another statue of him was hurled into the Tiber on his death. The next, or Altieri chapel, has an altarpiece by *Carlo Maratta*, representing 5 saints canonised by Clement X. conducted before the Virgin by St. Peter. In the adjoining chapel of the Rosary, the paintings on the side walls, much injured, of the history of St. Catherine of Siena, are by *Giovanni de' Vecchi*; the ceiling, representing the Mysteries of the Rosary, by *Marcello Venusti*. Between the Altieri and Carafa chapels, in the rt. transept, is the Gothic tomb of Guillaume Durand (ob. 1304), the learned bishop of Mende, author of the 'Rationale Divinorum Officiorum,' supposed to have been the first book printed with movable types. His tomb is remarkable for its mosaics, representing the Virgin and Child enthroned, with the bishop, St. Dominick, St. Matthew, and other saints, and sculptures by *Giovanni Cosmati*.

On the l. of the high altar is the statue of Christ, by *Michel Angelo* (1521), but very deficient in the requisite expression of divinity, "heavy and repulsive."—*Kugler*. This statue is mentioned in the letter of Francis I. to Michel Angelo, speaking of the *Pietà* in St. Peter's, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. The drapery is a modern addition. In the corresponding place on the other side is a good modern figure of St. John, by *Obizzi*. The high altar has been gorgeously restored, and the body of St. Catherine of Siena, transferred from the chapel of the Rosary, placed beneath in an

open shrine, in which she is represented, in the habit of her order, extended upon a sarcophagus, round which tapers are always burning.

Behind the high altar is the choir, containing the monuments of Leo X. and Clement VII., designed by *Baccio Bandinelli*. The statue of Leo is by *Raffaele da Montelupo*, that of Clement by *Nanni di Baccio Bigio*. The floor, which has been recently new-laid in marble, was covered with sepulchral inscriptions, chiefly to ecclesiastical dignitaries connected with the Dominican Order. It is to be regretted that, in this restoration, the friars have torn up all the original gravestones of the choir and aisles, and that the present inscriptions do not mark the places where the remains of the persons referred to once lay. Below the monument of Leo is the gravestone of the celebrated Cardinal Bembo, the friend of Michel Angelo, of Raphael, and Ariosto (d. 1547). In a semicircle beyond are the modern inscriptions to Cardinal Casanate, the founder of the library which bears his name, to Padre Mammachi, and to Cardinal Howard. Cardinal Howard was Great Almoner of England, and grandson to Thomas Earl of Arundel. He died at Rome in 1694, aged 61. The modern painted glass in the windows of the choir is good, representing 6 saints of the Dominican order. It was executed by *Berlini* of Milan from the designs of *Riccardi*, a painter of Parma. In the passage leading to the door on the l. of the choir are the tombs of Cardinal Alessandrino, by *Giacomo della Porta*; of Cardinal Pimentel, by *Bernini*; and of Cardinal Bonelli, by *Carlo Rainaldi*. Near them, let into the wall, is the Tomb of *Fra Angelico*, with a recumbent figure in relief, the celebrated painter, who died in the adjoining convent, and whose devotional works and purity of life are recorded in the inscription:—

"Non mihi sit laudi quod eram velut alter Apelles,  
Sed quod lucra tuis omnia, Christe, dabam;  
Altera nam terris opera extant, altera caelo  
Urbs me Joannem Floe tulit Etruriae."

Fra Angelico is represented as an emaciated figure in the habit of the Order of St. Dominick, to which he belonged; at the feet is written, "*Hic jacet Ven. Pictō Fr. Jō. de Flō, orōis Prōfessō, 1455.*" This monument, now near one of the side-doors, was executed by order of Pope Nicholas V., who is supposed to have written the inscriptions. On the opposite wall is the sepulchre of the celebrated Cardinal *Latinius* (Orsini).

A passage out of the l. transept leads to the sacristy, where over the altar is a Crucifixion by *Andrea Sacchi*; and over the door leading to it from the ch. a fresco representing the Election of Eugenius IV. and Nicolas V., which took place here in 1431 and 1447. In a chapel behind the sacristy are some paintings attributed to Perugino; the walls are from a house in the adjoining Via de Santa Chiara, in which St. Catherine of Siena died in 1380. The principal chapel of the ch. is in the l. transept, which is dedicated to St. Dominick, and has some good columns of black marble. It contains the monument of Benedict XIII. by *Carlo Marchionni*.

In the chapel of S. Vincenzo Ferrerio, 4th out of the l. aisle, is a picture of the saint by *Bernardo Castelli*, a Genoese painter and friend of Tasso. In the 3rd chapel, belonging to the Maffei family of Verona, is a small statue of St. Sebastian, on the rt. side of the altar, by *Mino da Fiesole* (?). Two of the Maffei monuments are good specimens of the cinquecento sepulchral style. There are several other interesting monuments in this ch. On the last pilaster of the nave is the monument of Raphael Fabretti, a learned antiquary from Urbino, who died at Rome in 1700. Near the principal entrance to the ch. are some monuments worthy of notice: of Francesco Tornabuoni, by *Mino da Fiesole* (?); that of Cardinal Tebaldi, near to it, by *Andrea del Verocchio*; and of one of the Pucci family, by *Giac. della Porta*. The memorial to Paulus Manutius, the son of Aldus, who died at Rome in 1574, and was buried here, has disappeared,

like many others, during the recent restorations. The Festival of St. Thomas Aquinas, on the 7th March, is observed in this ch. with great solemnity.

The Monastery, once the headquarters of the Dominicans, is now occupied by the ministry of Public Instruction.

It was in one of its halls that took place the disgraceful trial of Galileo, on the 22nd June, 1633. The story of this persecution may be briefly told: Galileo, formerly the friend of the then reigning Pontiff, Urban VIII., having obtained previously the permission of the ecclesiastical authorities at Rome, published his celebrated Dialogues, in which he propounded that the sun, instead of the earth, as then believed, was the centre of our planetary system, or, as it was designated, of the world, and that our planet had a proper motion, and revolved round the sun. These two propositions were, in the 17th centy., considered heretical, and, as the sentence of his judges stated, absurd in philosophy and in opposition to Holy Writ. Denounced by the Pope's friends, and abandoned by the Pontiff, the septuagenarian philosopher was dragged, during the depth of winter, from Florence to Rome, thrown into the prisons of the Inquisition, and probably submitted to torture, although the evidence on the latter point is conflicting, and ultimately brought here before a tribunal consisting of 10 cardinals, all creatures of Urban VIII., headed by one named Borgia. Before this court the illustrious Florentine was obliged to recant on his knees before receiving absolution. On rising after having made his so-called submission to the malice and ignorance of his persecutors, Galileo is said to have pronounced, in an undertone, those celebrated words, "E pur la gira."

This Monastery stands on the site of the Temple of Minerva Campensis, erected by Pompey the Great, a portion of which still existed in the 17th centy. Between it and the Piazza di S.



Ignazio was another of Isis; and farther south that of Serapis, on which stand the ch. and convent of *S. Stefano del Cacco*.

**S. Maria di Monte Santo** and **S. Maria dei Miracoli**, the twin churches in the Piazza del Popolo, erected from the designs of Bernini and Rainaldi, at the expense of Card. Gastaldi, treasurer to Alexander VII. In the latter is the tomb of the founder with sculptures by *Lucenti* and *Raggi*; and in *S. Maria di Monte Santo*, on the l. of the high altar, a good painting of *SS. James and Francis before the Virgin*, by *Carlo Maratta*: the painting representing events in the life of *Sta. Maria Maddalena dei Pazzi*, in the 2nd chapel on l., is by *Gimignani*.

**S. Maria in Monte**, the principal ch. of the very populous quarter which bears that name. It contains some paintings by the *Zuccheri*, *Baglioni*, and *Nicola da Pesaro*. The tomb of *S. Benoit Labre*, canonized by *Pius IX.* is in this ch.

**S. Maria della Navicella**, also called **S. M. in Dominica**, on the Cælian, open all day during the 2nd Sunday in Lent. Its first name is from a small marble ship which *Leo X.* placed in front of it, a copy of an ancient one which stood here. The ch. is one of the oldest in Rome, on the site of the house of *S. Ciriaca*, which stood where the foreign soldiers were quartered on the *Mons Cælius*—the *Castra Peregrinorum*. It was entirely restored by *Leo X.*, when titular Cardinal of this ch., and from the designs of *Raphael*. The interior has 18 fine columns of grey granite. The frieze over the windows of the nave is painted in chiaroscuro by *Giulio Romano* and *Pierino del Vaga*. The mosaics on the vault of the tribune are of the 9th century, when the ch. was restored under *Paschal I.*; they represent within the Tribune the *Virgin and Child*, at her feet *Paschal I.*, whose monogram is upon the centre of the arch. Upon the walls is the *Saviour* with angels, 12 *Apostles*, and 2 *Prophets*. "The most

remarkable thing is the rich floral decoration."

Between *S. M. della Navicella* and the *Arch of Dolabella* there is a fine circular arch of marble, built into the wall of the *Villa Mattei*, with a tribune over it, which contains a mosaic of the *Saviour* having on either side a slave, part of the convent of *La Trinità* belonging to an order whose principal object was to redeem Christians carried off by the *Barbary pirates*; near it was the entrance to the convent attached to the ch. of *S. Tomasso in Formia*, of which one of the pointed arched entrances only remains. This fine Lombard portal bears the name of two of the *Cosmati* (*Jacopo* and his son *Cosimo*), and dates from the 13th century.

**S. Maria dell' Orto**, a very handsome ch. in the *Trastevere*, behind that of *S. Cecilia*. It derives its name from one of those many miracle-working images of the *Virgin* which we find at Rome, and which in this instance was painted on a garden-wall. The edifice built to contain it was commenced in 1512, from the designs of *Giulio Romano*; the façade at a subsequent period, from those of *Martino Longhi*. The interior is very rich in decorations, consisting of a nave and two aisles, separated by pilasters cased in coloured marbles. The roof is richly decorated, as well as the transepts and *Lady Chapel*, from contributions of the sellers of provisions—*Pizzicainoli* (pork-butchers), *Fruttaiuoli* (fruit-sellers), *Ortolani* (market-gardeners), &c.; the organ and its loft by the millers (*Padroni Molinari*). The painting of the *Annunciation* in the 1st chapel on rt. is by *Taddeo Zuccheri*; the *Marriage of St. Catherine* in the next by his brother *Pietro*. The walls of the chapel of the *Crucifix* in the rt. transept are by *Nicola da Pesaro*; the paintings of events from the life of the *Virgin* in the *Lady Chapel* are by *Baglioni* and the *Zuccheri*. The miraculous image from the garden-wall stands over the high altar erected by *Giacomo della Porta*; the frescoes in the chapel of the transept are also by *Nicola da*

*Perse*; the 3 paintings in the 3rd chapel, and the St. Sebastian in the 1st on the l., are good works by *Bagliani*. Annexed to this ch. is a kind of hospital for the poor members of the several corporations of provision-dealers mentioned above.

S. Maria della Pace, off the N.W. end of the Circo Agonale, was built, by Sixtus IV. in 1487, in commemoration of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by Baccio Pintelli, and restored by Alexander VII. from the designs of Pietro da Cortona, who added the semicircular portico. The interior consists of a short nave followed by an octagonal transept, surrounded by chapels and surmounted by a cupola. On the face of the arch the Chigi, the chapel first on the rt. in entering, are the Four Sibyls by Raphael—the Cumean, Persian, Phrygian, and Tiburtine,—universally “classed among the most perfect works of Raphael’s maturer pencil combining grandeur and grace.” They are certainly by Raphael, though so restored that a “little remains of the original but the composition.” They were very probably suggested by the works of the Sixtine chapel, but they bear distinct evidence of the peculiar grace of Raphael’s own style. The Prophets above are by *Rosso Fiorentino*, from Raphael’s drawings. Of the 4 paintings on the walls beneath the cupola: the Visitation is by *Carlo Maratta*; the Presentation in the Temple is a fine work by *Baldassare Peruzzi*; the Nativity of the Virgin is by *Francesco Vanni*; the Death of the Virgin is by *Morandi*. The large bronze relief over the altar is by *C. Pancelli*; the bas-reliefs of children bearing the instruments of the Passion by the same sculptor, and the statue of S. Bernardino, by *E. Ferrata*; the second, or Cesis Chapel, has, on the front towards the nave, very beautiful reliefs, rich in arabesque designs, by *Simone Mosca*; the altarpiece is by *C. Cesi*; the frescoes on the vault by *Sticciolante*. The chapel itself, designed by Michel An-

gelo, contains 2 good sepulchral monuments of the family. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the vault by *Albano*, when young; the Adoration of the Kings and the other paintings are by *Passignani*, and the 4 saints on the pilasters by *Lavinia Fontana*. In the first chapel on the l., is a fresco by *Baldassare Peruzzi*, discovered under a modern painting. It is seen to disadvantage from the frightful decorations of the altar over which it stands. It represents a Donatorio, one of the Ponzetti family, to whom the chapel belonged, presented to the Virgin and S. Catherine by S. Bridget. There are also 2 good monuments in this chapel. Over an altar under the dome is an Adoration of the Shepherds, by *Sermoneta*, “a pleasing picture.” The large cloister of the adjoining convent, with its double tier of porticos, was designed by *Bramante* (1494).\*

S. Maria del Popolo, close to the gate of the same name, founded, it is supposed, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states, as we are told by a curious inscription on the floor of the choir, that the people were constantly harassed by phantoms which haunted the spot, and that the ch. was built to protect them from these supernatural visitants. It was rebuilt by the Roman people in 1227, whence its name; restored by Sixtus IV., from the designs of Baccio Pintelli, in 1480; and completed and embellished by Julius II., Agostino Chigi and other wealthy citizens contributing to the expense. Alexander VII. modernised the whole building on the plans of

\* Some very fine columns of grey granite in an unwrought state, evidently destined for Corinthian shafts, were discovered about 1877, at a considerable depth, in digging the foundations of a house in the neighbouring Via della Pace. They measured respectively 33, 30½, and 29 feet in length, and 4, 4½, and 4 in. in diameter. They were transferred to the Basilica of S. Paolo.

Bernini, as we now see it. The sculptures and paintings collected in its numerous chapels make it one of the very interesting churches in Rome, many of its sepulchral monuments being of the times of Sixtus IV. and Julius II., the best period of what is generally known as the style of the Renaissance. The 1st chapel on the rt. of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal Cristoforo della Rovere, contains the monument of the cardinal on one side, and on the opposite that of Cardinal di Castro; the frescoes in the 5 lunettes of the vault are by Pinturicchio (1483-1485), representing subjects from the life of St. Jerome, also the celebrated altarpiece of the Nativity. The 2nd, or Cibo chapel, designed by Carlo Fontana in the form of a Greek cross, is rich in coloured marbles; the picture of the Assumption is by *Carlo Maratta*; those of S. Catherine and S. Lawrence, in the vestibule, by *Daniele* and *Morandi*. The 3rd chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by Pinturicchio, representing histories from the life of the Virgin, in 5 lunettes, restored by *Camuccini*, as well as the picture of the Virgin and 4 saints over the altar. The monument of *Giov. della Rovere*, nephew of Sixtus IV., and a bronze recumbent figure opposite, are good specimens of the 16th centy.; the painting over the latter, representing the Disciples round the empty sepulchre, is a composition of the school of Pinturicchio. In the 4th is a bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, forming the altarpiece, an interesting work of the 16th centy.; the frescoes of the Doctors of the Church, in the lunettes above, are also by *Pinturicchio*; on the rt. is the handsome monumental figure of *Marco Albertoni*, who died of the plague in 1485; and opposite to it that of *Cardinal Costa* (1508).

The vault of the choir is covered with frescoes by *Pinturicchio* in his best style: the Virgin and Saviour in the centre; lower down the 4 Evan-

gelists and as many beautiful recumbent figures of sibyls; and in the corners St. Gregory, St. Ambrose, St. Jerome, and St. Augustine, the whole surrounded with beautiful arabesques. The windows, in painted glass, are by *Claude* and *Guillaume de Marseilles*, who were invited to Rome by *Julius II.*: these are the only good specimens of ancient painted glass in Rome; they represent events in the life of the Blessed Virgin. Under these are the magnificent tombs of *Cardinal Ascanio Sforza*, and *Cardinal Girolomo Basso*, nephew of *Sixtus IV.*, by *Andrea da Sansovino*; they are amongst the finest sepulchral monuments of the early part of the 16th century: *Sansovino* was brought to Rome by *Julius II.* to execute them, and at whose expense they were raised. Over the high altar stands the miracle-working image of *Sta. Maria del Popolo*, traditionally attributed to *St. Luke*. Behind the high altar and on the floor of the choir is the inscription already alluded to relative to the site having been infested by demons until this ch. was built. It is of the time of *Urban VIII.*, when the place of the altar was changed. In the chapel on the l. of the high altar is the Assumption, by *Annibale Caracci*. The Crucifixion of *St. Peter* and the Conversion of *St. Paul* on the side walls are by *M. Angelo da Caravaggio*. The frescoes on the roof of the Mellini chapel, the 3rd on the l., are by *Giovanni da S. Giovanni*, and the monuments of *Urbano* and *Garzia Mellini* by *Algardi*.

The Chigi Chapel, the 2nd on the l., dedicated to the Virgin of Loreto, was erected and decorated from the designs of *Raphael*. The mosaics on the vault of the cupola represent the creation of the heavenly bodies. According to an idea which prevailed in the middle ages, and may be found in the poetry of *Dante*, each planet is represented under the guidance of a guardian angel. The letters *L.V. Op.* and the date (1516) on the torch of *Cupid* indicate the name of the artist, *Lodovico di Pace*, who

executed these mosaics during the lifetime of Raphael (1516) and from his designs. The original plan was to cover the vault of the cupola with a series of histories from the Creation to the fall of Adam; the walls were to have been painted with subjects from the New Testament; and these two series were to be connected by 4 statues of the Prophets. The mosaics of the Creation have been made known in England by the outline engravings of Grüner. The large oil painting of the Nativity of the Virgin over the altar, and those between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati*, after his designs. The David and Aaron in the lunettes are by *Vanni*, and much injured by damp. The STATUE OF JONAH sitting on a whale, supposed with great probability to have been modelled by Raphael, was sculptured by *Lorenzo Lotto*, or *Lorenzetto*. The Elias, opposite, an inferior work, was designed and executed in marble by the same sculptor; the Daniel and the Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of *Agostino* and *Sigismondo Chigi*. The bronze relief before the altar is by *Lorenzetto*. On the pier outside this chapel is the tomb of a Princess *Odescalchi Chigi* (1771), by *Paolo Pozzi*, remarkable only for its execrable taste.

Besides the sepulchral monuments already noticed, those of *Card. Pallavicini* in the 1st chapel on l., of *Card. Lonato* in the l. transept, and of *Card. Podocathero* in the rt., are good specimens of the 16th centy. Opposite to the latter is one recently erected to *Girometti*, the celebrated engraver of cameos on *pietra dura*. In the corridor leading to the sacristy is an altarpiece, with figures of the Virgin, St. Catherine, and St. Augustine, erected by *Guglielmo da Pereira*, in the style of *B. da Rovizzano*; in the sacristy a fine tabernacle in marble in the *cinquecento* style, which formerly stood over the high altar in the ch., where it contained the painting of the *Madonna de Popolo*: the sepulchral monuments of *Bishops Gouiti* and

*Rocca*, who lived in the time of *Sixtus IV.*, are in the elaborate style of the 15th centy. The monument of the Duke of *Candia*, murdered by his brother *Cæsar Borgia*, formerly in this ch., has disappeared through negligence or design. The neighbouring convent is tenanted by monks of the order of *St. Augustine*. *Luther* was an inmate here when he visited Rome.

**S. Maria in Trastevere**, said to have been the first ch. publicly consecrated to divine worship in Rome under the invocation of the Virgin (*Prima Aedes Deiparæ dicata*). It was founded as an oratory by *St. Calixtus* in 221, on the site of the *Taberna Meritoria*, a kind of *Chelsea Hospital* for old soldiers, where a spring of oil is said to have welled up in the night of the birth of our Saviour, and from which the church is called *Fons Olei* in some early ecclesiastical documents; rebuilt in 340 by *Julius I.*, it was subsequently restored by *John VII.*, *Gregory II.*, *Gregory III.*, *Adrian I.*, and *Benedict III.* The ch. as it now stands was almost entirely erected in 1139 by *Innocent II.*: the tribune, mosaics, and high altar are of his period. *Nicholas V.* altered it to its present form, on the plans of *Bernardino Rossellini*. It was restored in 1870. The mosaics (1139–1153) of the façade represent the Virgin and Child, and the 10 wise virgins bearing offerings: they were begun under *Eugenius III.* There were several ancient inscriptions, both Pagan and Christian, on the walls under the portico. A Pagan one, of an early period, still remains to record that there were some happy *ménages* in ancient Rome:—*MARCUS COCCEUS LIB. AUG. AMBROSIVS PREPOSITUS, VESTIS ALBÆ, TRIUMPHALIS FECIT, NICE CONJUGI SUE CUM QUÆ VIXIT ANNOS XXXV., DIEBUS XI., SINE VLLA QUERELA*. Then follows the measure in length and breadth occupied by the tomb of this model of conjugal felicity. The inscription is probably of the time of *Trajan*. Another is to a certain *Attidia*, the wife of *Flavius Antoninus*, who is designated as “*uxor rarissima*.” Of the

paintings which decorated the walls of this portico only two—very much restored—remain, both represent the Annunciation, in a good style of the 15th century.

Inside the church, the 22 granite columns which divide the nave from the aisles were evidently taken from ancient edifices; they are of different heights and diameters: most have Ionic, but four have Corinthian capitals. Many of the Ionic had either in the volutes or the flowers small heads of Isis, Serapis, and Harpocrates (removed in 1870). These columns support a cornice, also ancient. **Domenichino**, designed the heavy but gorgeous roof, and painted the Assumption of the Virgin in the centre of it; he also designed the chapel of the Madonna di Strada Cupa, on the rt. of the high altar, and commenced the graceful figure in fresco of a child scattering flowers in one of the corners of its vaulting. This chapel was restored by Card. York, the arms of England are, therefore, over the entrance. The tribune has 2 series of mosaics: the upper ones, representing the Saviour, the Virgin in the centre, and St. Peter with 6 other saints, were executed in the 12th centy., when the ch. was restored by Innocent II.; in the centre is the design of a hand holding a wreath, the emblem of the Almighty; those below, in 6 compartments, of the Nativity of the Virgin, the Annunciation, the Birth of our Saviour, the Adoration of the Magi, the Presentation in the Temple, and the Virgin's death, are by **Pietro Cavallini** according to Vasari, restored. Lower down, and over the episcopal chair, between 2 large frescoes by **Ciampelli**, is a good mosaic by **Cavallini**, representing the Virgin between St. Paul and St. Peter, the latter presenting Bertoldo de' Stefaneschi to her. The mosaics above were executed at his expense in 1290. On the face of the arch are the emblems of the four Evangelists, with the Prophets Isaiah and Jeremiah. The high altar is over the Confession, and is covered with a canopy supported by 4 columns of red porphyry. The Confession con-

tains the remains of St. Calixtus, and 4 other early popes. Amongst the celebrated persons buried here may be mentioned the celebrated Cardinal Anastasius Bibliothecarius, Lanfranco and Ciro Ferri, the painters; Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Della Crusca Academy, an able writer on art, who died a canon of this ch. in 1775. In the l. transept are the monuments of Cardinal d'Alençon (ob. 1403), brother of Philip le Bel, and of Cardinal Stefaneschi, by **Paolo**, the Roman sculptor of the 15th century; the handsome Gothic altar, dedicated to SS. Philip and James, between these tombs, was also erected by the Cardinal d'Alençon; the picture over it, which has been merclessly repainted, was of this period; the portrait on the rt. is supposed to be that of the cardinal himself. Innocent II. is buried in this ch., the only memorial to him being, until lately, an inscription in Gothic characters, which was placed over his grave when his remains were removed here from the Basilica Constantiniana by Clement V. after that edifice was burned down. A monument was erected to him in the l. aisle, at the expense of Pius IX. Near the arch of the tribune the visitor will remark two singular relics—a slab of marble on which are shown marks of a drop of the blood of Sta. Dorothea, and the weight which was hung round the neck of St. Calixtus when he was precipitated into the well at his martyrdom. Let into the opposite pier is a fragment of ancient mosaic, representing fishermen in boats with draw-nets and groups of wild-fowl. On the wall of the rt. aisle has been placed a handsomely sculptured Ciborium in marble by **Mino da Fiesole**, having inscribed on it **OPUS MINI**; over the altar of the sacristy is a picture of the Virgin and Saints, attributed to **Perugino**. The jambs of the side-door towards the Cimeterio have some rude Christian tracings in relief, which belonged to the primitive ch. The floor of the ch. has been raised, which gives an inelegant appearance to the columns on each side of the

note. The ancient pavement of *opus Alessandrinum* and mediæval sepulchral stones, has been replaced by a dull modern one in the same style, and the mediæval sculptures have been removed to the Portico. During the repairs the sepulchral urn in which were enclosed the remains of the 2 Cardinals Campeggio was discovered, and has been removed to the portico of the ch. One of these cardinals, Alexander, was the legate from Leo X. to Henry VIII., the Campius of Shakspeare, who played a part in the history of that king's reign; he was titular Cardinal of Sta. Maria in Trastevere, and died at Rome at the age of 67 in 1538. Forming one side of the Piazza, in front of S. M. in Trastevere is the Benedictine Monastery of San Calisto. A part of this building serves as the summer residence for the monks of S. Paolo fuori le Mura, during the malaria season; the remainder has been converted into a barrack.

S. Maria in Trivio, a Trevi, or dei Crociferi, founded by Belisarius, as we are told by an inscription on the side wall towards the Via de' Poli, in expiation of his sin in having deposed Pope Silverius in A.D. 537. This ch., situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII., from the designs of Giacomo del Duca. It contains some pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifero are by *Il Bolognese*.

S. Maria in Vallicella, better known as La Chiesa Nuova, on the Piazza of that name, one of the largest and most highly decorated churches in Rome. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Longhi, in 1575. The interior is rich in marbles and ornaments. *Pietro da Cortona* painted

the roof, the cupola, and the vault of the tribune. In the first chapel on the rt. is a fine Crucifixion, by *Scipione Gaetano*. The Deposition in the next chapel is by *M. A. Caravaggio*. The Coronation of the Virgin in the chapel of the rt. transept is by *Cav. d'Arpino*; and the statues of the two S. Johns by *Flaminio Vacca*. The richly decorated Spada chapel beyond this has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Carlo Maratta*. The choir is remarkable for 3 paintings by *Rubens* in his youth (1606): that over the altar represents the Virgin surrounded by a glory of angels; the one on the l., St. Gregory, S. Maurus, and S. Papias; and the third, S. Domitilla, with S. Nereus and S. Achilleus. Over the altar of the chapel in the l. transept is a fine Presentation of the Virgin in the Temple, by *Baroccio*. This picture was much admired by S. Filippo Neri, who told the painter that the Virgin had often appeared to him thus. The highly-decorated chapel beyond this is dedicated to the patron-saint, his remains lying beneath the altar, the mosaic over which is a copy of the picture in the Vatican Gallery by *Guido*. The roof of the *Sacristy* is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven; it is finely coloured, and remarkable for the fore-shortening. The statue of S. Filippo over the altar is by *Algardi*. Beyond this is the saint's chamber, still retaining the furniture which he used, and his portrait attributed to *Guercino*. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected the saint: the ceiling is painted by *Pietro da Cortona*. Returning to the ch., the 4th chapel on the l. has a Visitation, by *Baroccio*; the Purification in the 1st chapel, on this side is painted by *Cav. d'Arpino*. This ch. contains the tombs of Cardinal Baronius, the celebrated annalist of the Church, of Cardinal Taruggi, and of Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of

oratorios, from the Oratory which he founded, annexed to the ch. It was built by *Borromini*, and contains frescoes of the Coronation of the Virgin by *Romanelli*, and of St. Cecilia by *Vanni*. S. Filippo is also entitled to praise for having induced Cardinal Baronius to write his Annals of the Church. On his festival, the 26th May, a grand mass used to be celebrated in this ch., in the presence of the Pope and Sacred College.

The adjoining Convent of S. Filippo Neri, formerly the headquarters of the Oratorians, but now devoted to the Assize and other law courts, is one of the best works of Borromini. The flat roof of the oratory is an imitation of that of the Cella Solearis of the Baths of Caracalla. The Library contains some interesting works. The 'Enarrationes in Psalmos, by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th centy. is attributed to Alcuin. Several inedited manuscripts of Cardinal Baronius are also preserved here, as this library is now the seat of the Roman Society of Patriotic History.

S. Maria in Via Lata, in the Corso, by the side of the Doria palace, according to Church tradition occupies the site of St. Paul's "own hired house," where he lived for two years "with the soldier that kept him." The ch. was founded by Sergius I. in the 8th century, rebuilt by Innocent VIII. in 1485, and restored in 1662 by Alexander VII., when the façade was added by Pietro da Cortona, who considered it his masterpiece in architecture, and cased the Ionic cippolino columns of the nave with Sicilian jasper, as we now see them. In the subterranean ch., supposed to have formed part of the St. Paul's house, is a spring of water, which according to the legend sprang up miraculously, to enable the apostle to baptize his disciples. It is entered from the Portico. This church contains the tombs of J. G. Drouais, the French painter; and of Princess Zenaide Bonaparte, the daughter of Joseph King of Spain, and wife of Prince Charles L. Bona-

parte, Prince of Canino. The bust is by *Tenerani*. Opposite to it is the monument to Prince Joseph Napoleon Bonaparte, her eldest son, who died in 1865.

S. Maria della Vittoria, in the Via Venti Settembre, so called from a miraculous picture of the Virgin, whose intercession is said to have obtained many victories over the Turks. It was built in its present magnificent style in 1605, by Paul V. The façade was added from the designs of Gio. Battista Soria, at the expense of Cardinal Borghese, in return for the statue of the Hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum of the Louvre. The interior is by Carlo Maderno. Some of the flags suspended from the roof were captured from the Turks at the battle of Lepanto in 1571. The Virgin and St. Francis in the second chapel on the rt., and the 2 paintings on the side walls, are by *Domenichino*. The chapel of S. Teresa in the rt. transept contains the statue of the saint in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style (covered fee to custode). The group of St. Joseph and the Angel in the opposite transept is by *D. Guidi*. The portrait figures on each side of this chapel represent members of the Venetian family of Cornaro. The 3rd chapel on l. contains the Trinity, by *Guercino*, over the altar; the small painting of the Crucifixion is a copy of that by *Guido* now in the gallery of the Duke of Northumberland; the portrait of Cardinal Cornaro is also by *Guido*. The adjoining convent has been turned into an agrarian school for the improvement of the Agro Romano, and an agricultural museum.

S. Martina, in the Forum, one of the very ancient churches in Rome, supposed to stand on the site of the *Secretarium Senatus*, was rebuilt in the 13th cent. by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters,

who rebuilt it in the pontificate of Urban VIII., and dedicated it to Santa Martina, their patron, whose remains had been recently discovered beneath. The designs for this new ch. were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. It contains the original model of *Thorwaldsen's* statue of Christ bequeathed by him, and the Assumption, by *Sebastiano Conca*. The subterranean ch., containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by *Pietro da Cortona* at his own cost. This artist was a liberal benefactor to the ch.; he bequeathed to it his whole fortune, amounting to 100,000 scudi. The altarpiece, representing the saint in triumph over the idols, was by him. The painter's tomb has a bust of him by *Bernini*. In this ch. (transept) is a statue of Religion by *Canova*. Underneath the high altar is *Guerini's* figure of S. Martina. A bronze altar covers her shrine. The adjoining *Academy of St. Luke*, with its gallery of pictures, is described under the head of Galleries and Museums.

S. Martino ai Monti, called also S. Silvestro e S. Martino, a very handsome ch. on the Esquiline, on the rt. of the road leading from Via Merulana to San Pietro in Vincoli; it stands on the ruins of the *Thermæ of Trajan*, and was built by S. Symmachus, A.D. 500, on the site of a more ancient one founded by S. Silvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 by Padre Filippini, the general of the Carmelites. The nave is divided from the aisles by a double range of 24 ancient columns, of the composite order, and of different marbles, said to have been brought from Hadrian's villa near Tivoli. The present handsome roof was added by S. Carlo Borromeo. On the walls of the aisles are a series of landscapes in fresco by *Gaspar Poussin* (restored), with several of the figures by his more celebrated brother-in-law, *Nicholas Poussin*. The high altar is raised upon a platform

richly paved with marbles of various colours. A flight of steps leads to the Confession beneath, arranged and decorated by *Pietro da Cortona*, containing the remains of popes S. Silvester and S. Martin. Below this is the Subterranean Ch., a kind of crypt, formed out of a part of the Baths of Trajan. The ancient pavement is of black and white mosaic. There is an antique Madonna at the altar. It was in the primitive ch., upon whose site the present stands, that were held by St. Silvester the councils of A.D. 325 and 326, when Arius, Sabellius, and Victorinus, and the acts of the Council of Nicea, were condemned, in the presence of Constantine, and their writings burned, as represented in the large fresco in the l. aisle.

SS. Nero ed Achilleo, on the Appian, the modern Via di S. Sebastiano, near the Baths of Caracalla, built by Leo III. towards the end of the 8th century, and restored in 1597 by Cardinal Baronius, who was titular cardinal of the ch. It is one of the minor Basilicas, consisting of a nave separated from its aisles by rows of octagonal columns, with Corinthian capitals. It is remarkable chiefly for the enclosed choir with a curious ambo on the l.; on the rt. stands a handsome marble candelabrum, with sculptured ornaments. The mosaics of the tribune are interesting, probably of the time of Leo III. (795-816); much restored. They represent on the face of the arch the Transfiguration, and on either side the Annunciation, and the Virgin with the infant Christ. The canopy over the high altar rests on 4 columns of African marble. On the screens are remains of the Cosmati mosaic decorations. In the Confession beneath are relics of several saints, amongst others of the patrons and of Sta. Domitilla, the latter a member of the Flavian family, who had been banished to the island of Ponza, with her servants Nereus and Achilleus, whose remains after their martyrdom she conveyed for burial to the catacomb which bears their name on the Via Ardeatina. Behind the altar, removed from the subterranean



basilica on the Via Ardeatina, is the ancient episcopal church, from which St. Gregory the Great read his 28th Homily; a portion of which is engraved on the back of it. On a marble slab in the choir is preserved the appeal of Cardinal Baronius to his successors not to alter the building, or remove any of its antiquities. The touching prayer of the father of ecclesiastical history might be remembered with advantage by some of the restorers of our own times. The following is an exact copy of this portion of the inscription:—*Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutam antiquitatem pie servato; sic te Deus martyrum suorum precibus semper adjuvet!* Round the choir runs a handsome marble cornice, and above is a painting of the Council held in the old Basilica by St. Gregory the Great. This interesting ch. is seldom open, except at an early hour, and on certain feast-days. (Festival, May 12th.)

S. Nicolo in Carcere, in a recess W. of the Piazza Montanara, interesting from its position over the substructions of the temples of Hope, Piety, and Juno Matuta, which stood in the Forum Olitorium, described at p. 126. This ch. has undergone a thorough restoration, and in the gaudiest modern style; the nave is separated from the side aisles by ranges of ancient columns of different styles and material. Although standing upon the bases of the columns which formed the portico round the Temple of Piety, none of them probably belonged to that edifice: in either aisle are columns of the porticoes of the adjoining temples—on the l., of the Doric edifice dedicated to Juno; on the rt., of that of Piety. Supporting the high altar, under a gorgeous modern tabernacle, is an urn in green basalt, with lion's head: it contains relics of saints. On the walls over the arches of the nave are modern paintings of events in the life of St. Nicholas, and round the choir of the Council of Nicæa. The

entrance to the substructions of the ancient temples is from the sacristy.

S. Nicola da Tolentino is attached to the Armenian College, and services are held according to the peculiar rites of the Armenian ch., the most remarkable being High Mass at 4.30 P.M. on Easter Eve.

S. Onofrio (the Egyptian hermit), on the Janiculum, above the Porta di San Spirito, built in the reign of Eugenius IV. (1429), for the monks of St. Jerome (*Girolomini*). Originally in the Pointed or Gothic style, subsequent restorations have left few traces of that architecture. S. Onofrio possesses a deep interest as the last resting-place of Tasso, who died in the adjoining convent in 1595, when at Rome to be crowned in the Capitol. Under the portico, and covered with glass, are 3 lunettes, in which are paintings representing scenes from the life of St. Jerome, by Domenichino, by whom also is the fresco of the Virgin and Child over the door of the ch. The remains of the immortal author of the *Gerusalemme*, which, until 1857, lay on the l. of this entrance, under the spot where we see an inscription, stating that they were removed on the anniversary of the poet's death, are now placed under a tomb erected by subscription in the chapel of St. Jerome, first on l. The monument is in the cinquecento style, has a bas-relief of the poet's funeral, and a statue of Tasso by *Fabris*, a miserable specimen of modern Roman sculpture. The chapel was erected at the public expense; the picture over the altar, and the decorations around, being as bad as *Fabris's* monument. Amongst the other sepulchral memorials in this ch. are those of Alessandro Guidi, the lyric poet, who died in 1712; and of Cardinal Mezzofante, in the last chapel on the l., a simple slab, with a modest inscription to that extraordinary man, who was titular cardinal of the ch.; and, on the opposite side of the nave, near the door leading into the sacristy, a good cinquecento urn of Cardinal *Racco*

(*ab. 1505*), surrounded with handsome sculptured arabesque ornaments. The tomb of the founder of the ch., Nicola da Forca Palena, is also to be observed with his figure in bas-relief. Around the tribune, behind the high altar, are some interesting frescoes; the upper by Pinturicchio, the lower ones by Baldassare Peruzzi; the Virgin and Child in the centre, unfortunately injured by restoration, the Flight into Egypt, and the Massacre of the Innocents, are good, some of the heads being very graceful; as are also the two compartments of the Sibyls by Pinturicchio in the 2nd row. In the chapel of the Madonna di Loreto, the altarpiece is by *An. Caracci*.

In one of the upper corridors of the adjoining monastery, closed to ladies, is a beautiful fresco of the Madonna and Child, with a Donator kneeling before her, attributed to Leonardo da Vinci, probably by Beltraffio (much repainted). In one of the adjoining rooms, which was inhabited by the poet, and where he died, several relics of Tasso are preserved—his bust, to which has been adapted the wax mask taken after death, his crucifix, belt, inkstand, some of his autographs, and the leaden coffin in which his bones were deposited before their last removal. The terrace in front of the ch., and the gardens of the convent, command a magnificent view over the N. part of Rome, and of the Sabine and Alban hills, with Soracte in the distance. In the upper part of the garden is Tasso's Oak, consecrated by the tradition that under its shade the poet was used to retire for meditation and study. It was partly blown down during a storm in the autumn of 1842, since when it has regained fresh vitality. An etching of it before its fall was made by Mr. Strutt, author of 'Sylva Britannica.' Near it are some semicircular rows of masonry seats, formerly a place of meeting for the Arcadian Academy during the summer months, in a magnificent situation.

*S. Pancrazio*, beyond the gate of the same name, and adjoining the grounds

of the Villa Pamfili. It stands near the ancient Via Vitellia, and was founded by Pope Symmachus in the early part of the 6th century, over the site of the cemetery of Calepodius. After being long abandoned it was restored in 1609 by Cardinal Torres. During the siege of Rome by the French in 1849, the ch. of San Pancrazio became an important position to the besiegers. It was therefore taken by storm by two French columns, under Gen. Regnault de St. Jean d'Angely; and though the building was several times fired by the Romans, and the French were as often compelled to retire, they ultimately succeeded in retaining it, and made it the centre of their operations. In this ch. was buried Crescentius Nomentanus, the celebrated ruler of Rome in the 10th century. His epitaph existed prior to the restorations by Cardinal Torres, but it has unfortunately disappeared, and no trace of this interesting memorial, of Rome during the middle ages, can now be discovered. In this ch. Narses, after having defeated Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis King of Naples was received by John XXII. In the Confession are deposited the remains of St. Pancratius and St. Victor. One of the flights of steps from the aisles leads to the spot where the former is supposed to have suffered martyrdom; the other to the catacombs of Calepodius, the burial-place of many early martyrs.

*S. Paolo alle tre Fontane*, anciently called *Ad Aquas Salvias*, 2 m. beyond the Basilica of S. Paolo fuori le Mura, erected on the spot where St. Paul is supposed to have been beheaded. The present ch. was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1599. The interior is celebrated for the 3 fountains which, we are told by the legend, sprang up where the head of the apostle bounded as many times from

the earth. It contains also, in the rt.-hand corner, enclosed by an iron grating, the short marble pillar on which he is said to have been decapitated. In the pavement are inserted some beautiful Roman mosaics discovered at Ostia. Close to this ch. are 2 others.

**SS. Vincenzo ed Anastasio** was built in 626 by Honorius I., and restored in 796 by Leo III.: it is a good specimen of an early Christian basilica, having 8 arches on either side, supported by pilasters instead of ancient columns, as in most similar edifices in Rome, their only ornamentation being frescoes of the Apostles, from the designs of Raphael, painted by his pupils, but most miserably daubed over. Over each of the arches of the nave is an oblong window pierced with 3 rows of circular openings, now filled with glass, but originally with alabaster or translucent marble. There are 4 similar windows in the W. front. The roof is of open woodwork; the nave wide and without chapels. This ch., which is mentioned under the name of S. Anastasius in the list of those visited by Siric, Archbishop of Canterbury, in A.D. 990, in a curious MS. at the British Museum, was attached to a Cistercian monastery founded by Innocent II., its first Abbot (Paganelli) having become Pope Eugenius III. in 1145, when this edifice was most probably built. It has now been transferred to the Trappists, a branch of the original order, under whose judicious cultivation a large tract of surrounding land has been thoroughly reclaimed and planted with eucalyptus and olive-trees, and excellent vines. The monks are very obliging; they make liqueur and various specifics for fever from Eucalyptus (sold at their dispensary). In front of this ch. is a portico supported on columns (of granite), like that at S. Lorenzo fuori le Mura.

The 3rd ch., called **S. Maria Scala Coeli**, is built over the cemetery of St. Zeno, in which were buried the 12,000 Christians who had been employed,

according to Church tradition, in erecting the Baths of Diocletian. The ch. derives its name from a vision of St. Bernard, who was celebrating mass for certain souls, when they appeared to him ascending by a ladder to heaven. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a central cupola. The vault over the chapel on l. is of some interest for its mosaics by Francesco Zucca: they are considered to be the first works in good taste of this kind executed in modern times; they represent the Virgin above with 4 Saints, and Clement VIII. with Card. Farnese below. Beneath is a subterranean chapel, behind which is shown a cell in which S. Paul is said to have been confined before being led to execution; and the altar at which S. Bernard had the vision above alluded to.

These 3 churches are in a district of the Campagna, interesting to the geologist from its numerous pits of pozzolana, which is carried to the neighbouring quay, the Porto di Pozzolana, on the l. bank of the Tiber, for shipment.

**S. Pietro in Montorio**, on the Janiculum, 197 ft. above the sea, said to have been founded by Constantine near the spot where St. Peter was crucified, and rebuilt at the expense of Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli, towards the close of the 15th century; it stands on the site of the Arx Janiculensis, founded by Ancus Martius, and is supposed to derive its name of Mons Aureus, Monte d'Oro, or Montorio, from the yellow-coloured sand and gravel which forms the upper portion of the hill. This interesting ch. narrowly escaped utter demolition during the siege of Rome in 1849. It and the convents were fortified and occupied by the Romans. From its vicinity to the Porta di San Pancrazio, the centre of attack of the French besieging force, it was much exposed to the fire of the besiegers. The tribune and steeple were completely destroyed.

and have been since rebuilt, as well as the western wing of the adjoining convent. Among the parts which happily escaped injury was the Borgherini chapel (1st on the rt.), celebrated for the paintings of *Sebastiano del Piombo*. The principal subject is the Flagellation of our Saviour, now defaced by damp and injury. Near the door is the tomb of S. Julian (Abp. of Ragusa about 1500). The fresco on the vault of the chapel represents the Transfiguration. These works cost Sebastian the labour of 6 years. "They vary in process, being partly in fresco, partly in oils, and show the influence of the Sistine Chapel."

Of the other works of art which were in the building prior to 1849, some were damaged during its occupation by the Roman soldiery. The Conversion of St. Paul over the altar in the chapel of the saint, 4th on rt., beyond the side-door leading to the cloister, is by *Vasari*, who introduced his own portrait: the sepulchral monuments of the Monti family, as well as the statues of Religion and Justice, were sculptured by *Bartolommeo Ammanati*. The chapel of St. John the Baptist (5th on the l.) was painted by *Francesco Salviati*; the painting over the altar, of St. John baptising in the Jordan, is by *D. da Volterra*, "excellently composed, but somewhat inexpressive."—*Kugler*. The Dead Christ and the different subjects of the Passion in the next chapel (4th on the l.) are probably by *Stellaert*, although attributed to *Vandyke*. The fresco of St. Francis receiving the Stigmata, in the 1st chapel on the l., by *Giovanni de' Vecchi*, is said to be from a design of *Michel Angelo*. In the choir, behind the high altar, is a modern copy of *Guido's* Crucifixion of St. Peter. Before the first French invasion, the Transfiguration by *Raphael* stood there; and *Sebastiano del Piombo* painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the *Pinacoteca* at the Vatican, and an annual stipend granted

to the ch. in compensation for the loss. This ch. has an interest for the Irish traveller, as containing the graves of *Hugh O'Nial*, Baron *Dungannon*, son of the Earl of Tyrone, and of *Rory* or *Roderick O'Donnell*, Earl of Tyrconnell (1608), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome in the early part of the 17th centy.: their slab tombstones are in the nave, in front of the high altar.

In the cloister of the adjoining convent is *Bramante's* celebrated Temple, built at the expense of Ferdinand of Spain, on the spot on which St. Peter is supposed to have suffered martyrdom. It is a small circular building, having on the outside a corridor sustained by 16 columns of the Doric order, in grey granite: it has been universally admired as a bijou of architecture, and is in every respect one of the most elegant works of modern times. In its upper chapel, before the altar, is a sitting statue of St. Peter, and in the crypt below, richly decorated with stucco reliefs, is shown the hole into which was struck the Cross upon which the Prince of the Apostles was crucified. This beautiful edifice had a narrow escape during the siege of 1849, one of the French shells having burst within 6 feet of it. The view from the platform in front of San Pietro in Montorio, now reached from the Porta Septimiana by an excellent carriage-road, can hardly be surpassed; it is to modern Rome what the view from the Capitol is to ancient; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the localities and principal buildings of the more modern portions of the city. Nothing can exceed the magnificence of the panorama, extending from *Soracte* to the extremity of the Alban hills, with all the classical sites and towns brilliantly lighted up by the afternoon sun.

The same road continues to the P. S. Pancrazio, and traverses handsome gardens, in the centre of which is a marble fountain, which once stood near the obelisk of the Piazza del Popolo.

**S. Pietro in Vincoli** (the Basilica Eudoxiana of ecclesiastical writers), on the Esquiline, not far from the Baths of Titus, built in 442, during the pontificate of St. Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the ch.; rebuilt by Adrian I. in the 8th century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was altered to its present form by Francesco Fontana. It consists of a portico, out of which opens the fine nave separated from 2 side aisles by 20 ancient fluted marble Doric columns of fine proportions supporting a series of arches, terminated by a semicircular tribune, the arch of which is supported by 2 Corinthian columns of grey granite.

Beside its architecture the chief object of interest in this ch. is the Moses of **Michel Angelo**, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michel Angelo's design was a parallelogram, surmounted by 40 statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the curious chapters in the history of art. The quarrel of Michel Angelo with Julius II. suspended its progress for 2 years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had only completed at his death the *statue of Moses* and the 2 figures supposed to represent Religion and Virtue, but called by Vasari Rachel and Leah.

These were placed, not in the basilica of St. Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides on the monument, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried under his monument, but near his kinsman Sixtus IV., in the chapel of the Sacrament, in St. Peter's, and without any memorial, except a paltry marble inscription. These facts should be borne in mind, because the Moses is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but it is impossible not to be struck with its commanding expression and colossal proportions. The figures in the niches on each side of the Moses are also by *M. Angelo*, those of the Prophet Elias, and the Sibyl by *Raffaello da Montelupo*, the recumbent figure of Julius II. by *Maso dal Bosco*, and the Virgin and Child above all by *Scherano da Settignano*.

At the first altar in the rt. aisle is a picture of St. Augustin, by *Guercino*. Beyond it are the monuments of Cardinals Margotti and Agucci, from the designs of *Domenichino*, who painted the portrait of the latter over the inscription. The Deliverance of St. Peter, at the 2nd altar, is a copy of the original painting by the same master now preserved in the Sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th centy., representing scenes in the life of St. Peter. On the rt. hand pier of the arch is a memorial, with his bust in relief, to Giulio Clovio, the celebrated missal and miniature painter of the 16th centy., who was a canon of this ch. The splendid new high altar, the Confession in front of it, and the altar where the lately discovered relics of the Seven Maccabees are preserved, were consecrated in

1877 on the day set apart to celebrate the 50th anniversary of the consecration of Pius IX. as bishop. At the bottom of the apse is an ancient episcopal chair in marble. Over the 3rd altar in the l. aisle is a curious mosaic of St. Sebastian, of the year 680, with the name; he is represented as an old man with a beard; it is an interesting example of the art, and was placed in this ch. because the saints was supposed to have averted a pestilence. Between this and the next chapel, which has over the altar a picture of the Dead Christ, is the tomb of Card. Cinzio Aldobrandini, the protector of Tasso and nephew of Clement VIII. Farther on is a bas-relief of St. Peter delivered by the Angel, with the Donatorio kneeling before the Saint, executed in 1465 for Cardinal di Casa, whose gravestone is beneath; and near the door the tomb of Antonio del Pollajuolo, and of his brother Pietro, with their busts; the fresco over it is allegorical of the supposed power of the popes to liberate souls from purgatory, and was painted by Pollajuolo's pupils.

The chains which give name to the ch. are not shown to visitors, but are publicly exhibited on the Festival of St. Peter in Vinculis, on the 1st of August and 8 following days: they are about 2 yds. long, and formed of flat iron links, and are kept under the custody of an arch-confraternity, in a bronze tabernacle in the outer Sacristy, executed by Pollajuolo. In the inner Sacristy is the Deliverance of St. Peter by the Angel, a work of the younger days of *Domenichino*. In this ch. Hildebrand was elected pope in 1073, when he assumed the name of Gregory VII.

The adjoining convent, now a technical college, was built by Giuliano di Sangallo: one of the best views of the Colosseum is to be had from its upper Loggia. The great cloister, surrounded by a handsome Ionic portico, erected by Julius II. when titular Cardinal of the ch., has in the centre a eistern designed by Michel Angelo.

The street which leads from before the ch., the *Via di St. Pietro in Vincula*,  
[Rome.]

to the Piazza Suburra, is supposed to correspond with the *Vicus Scleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father after he had been assassinated by her husband Tarquin. In the garden of the Maronite monks, on the opposite side of the piazza, may be remarked one of the finest specimens of the date-palm in Rome. The large building which occupies the third side of the square is the convent of San Francesco di Paola, the belfry of which is perched on a well-preserved mediæval tower of the Frangipani.

**S. Prassede**, near the S.W. angle of Santa Maria Maggiore, founded on the site of a small oratory built by Pius I. A.D. 160, as a place of security to which the early Christians might retire during the persecutions. The present building was erected in 822 by Paschal I., restored in the 15th century by Nicholas V., and modernised by San Carlo Borromeo, who was titular cardinal of the ch. It is remarkable as the place of the attack of the Frangipanis on Pope Gelasius II. in 1118. The principal entrance from the Via di S. Martino consists of an ancient portico, supported by two Ionic columns of granite; but that open to the public is in the adjoining Via di Sta. Prassede, by a side-door. The interior consists of a nave divided from 2 side aisles by 16 columns of granite, with composite capitals. The tribune is ascended by a double flight of steps, composed of large slabs of *rosso antico*, which Napoleon I. had ordered to be sent to Paris a few months before his fall.

The mosaics of this ch. are remarkable; they are of the time of Pope Paschal I. (817-824). On the face of the triumphal arch is the Vision of St. John, the Saviour with an angel on either side, SS. Praxedes and Pudenziana at his feet, in the centre of a city, the gates of which are also guarded by angels; the figures on either side bearing wreaths and offerings, and those below with palm-

branches represent the faithful. Over the arch of the tribune is the Lamb in the centre, having 3 candlesticks on one side and 4 on the other, allegorical of the 7 churches, and on either side 2 angels, followed by emblematical figures of the 4 Evangelists. On each side of the arch are the 24 Elders advancing to cast their crowns before the Lamb. On the vault or apse our Saviour stands on a mound, from which issues the Jordan in the centre of a group of 6 saints: the 2 female ones bearing crowns in their hands, presented to Christ by SS. Peter and Paul, are SS. Praxedes and Pudentiana; whilst the one bearing a ch. is evidently intended for Pope Paschal I., the restorer of this edifice, remarkable for the square nimbus round the head, showing he was then living; the other S. Zeno. A lamb bearing a cross, with 6 others on either side, on the band beneath, are emblematical of Christ and the Apostles, and the rude representations of cities at either extremity represent Bethlehem and Jerusalem.

On each side of the high altar, under the music galleries, are pillars of white marble, remarkable for their foliage ornaments. In the l. side aisle, near the door, is the slab of *nerobianco* granite on which S. Praxedes slept, and in the middle of the nave a well in which she is said to have collected the bodies and blood of the martyrs who suffered on this hill. In the Confession beneath the high altar, are 4 sarcophagi of early Christians, one of which contains the remains of SS. Praxedes and Pudentiana; the mosaic decorations of some of these urns, and especially of the adjoining altar, are fine specimens of this class of work. The 3rd chapel in the rt. aisle of S. Zeno, or of *la Colonna Santa* (ladies only admitted at certain seasons), is entered by a door formed of 2 columns of the rare black porphyry and granite (*porfido e granito nero-bianco*), supporting a portion of an elaborately sculptured frieze; the outer wall towards the nave, as well as the interior, are covered with mosaics of the time <sup>Paschal I.</sup> from their richness this

chapel was formerly called the *Orto del Paradiso*: it derives its present name from a portion of a column of black and white marble, to which our Saviour is said to have been bound at his Flagellation; and which was brought from Jerusalem in 1223 by a Cardinal Colonna. The mosaics, which are indistinctly seen, represent, in the centre of the roof, the Saviour holding a book; on the altar, the Virgin and infant Saviour, SS. Praxedes and Pudentiana; on the rt. wall, SS. John, Andrew, and James; and on the l., SS. Agnes, Pudentiana, and Praxedes; over the door, a throne, of God, with SS. Peter and Paul. Amongst other relics contained in this chapel are the bodies of SS. Zeno and Valentinian. The tomb of Cardinal Ceteve (1474), in the adjoining chapel, with his recumbent statue, and those of St. Peter, St. Paul, S. Prassede, and S. Pudentiana, is a good work of the 15th century. The bust of Monsignore Santoni, by Bernini, on his monument upon a pier of the nave, opposite the chapel of S. Zeno, is said to have been executed when the artist was only 10 years old. The tomb of Cardinal Anchera, in the chapel of the Crucifix, near the side door, bears the date 1286, and is probably by one of the Cosimati. The 3rd chapel on the l. contains a picture of Christ bearing the Cross, by *Federigo Zuccherò*; the Ascension, on the roof, is by *Cav. d'Arpino*. In the large chapel of S. Carlo Borromeo are his seat, and the table on which he distributed food to the poor. The Sacristy contains a picture of the Flagellation, attributed to *Giulio Romano*. Amongst the relics here is the Portrait of the Saviour (the colours are totally effaced), which St. Peter is said to have presented to Pudens, the father of S. Praxedes and S. Pudentiana; teeth of St. Peter and St. Paul; the Mitre of St. Charles, &c. The Church tradition tells us that Pudens was the first person in Rome converted to Christianity by St. Paul; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned a 2nd time

to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2; "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by the historians of the Church as the successor of St. Peter; Claudia is believed to have been the wife of Pudens, and the daughter of the British chief Caradoc or Caractacus. There are remains of a very early bell-tower, dating from 815, on the basement of which are paintings in a rude style, relative to the life of S. Agnes.

II Priorato (see Sta. Maria Aventinense).

S. Prisca, on the Aventine, a very ancient ch., supposed to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was consecrated by pope S. Eutichianus in 280, and restored by Cardinal Giustiniani from the designs of Carlo Lombardi in 1600. It has 14 ancient columns of marble and granite in the nave, built into the piers; and at the high altar the Baptism of the Saint, by *Passignani*. In the crypt is a curious baptismal font, in the form of a fantastic capital of a column, having a large basin in the centre, and smaller ones at the 4 angles. This ch. is supposed to occupy the site of the celebrated Temple of Diana, founded by Servius Tullius as the common sanctuary of the Latin League. This ch. is seldom open, except on the anniversary of St. Prisca (Jan. 18), and during the Station on the 6th Mon. in Lent.

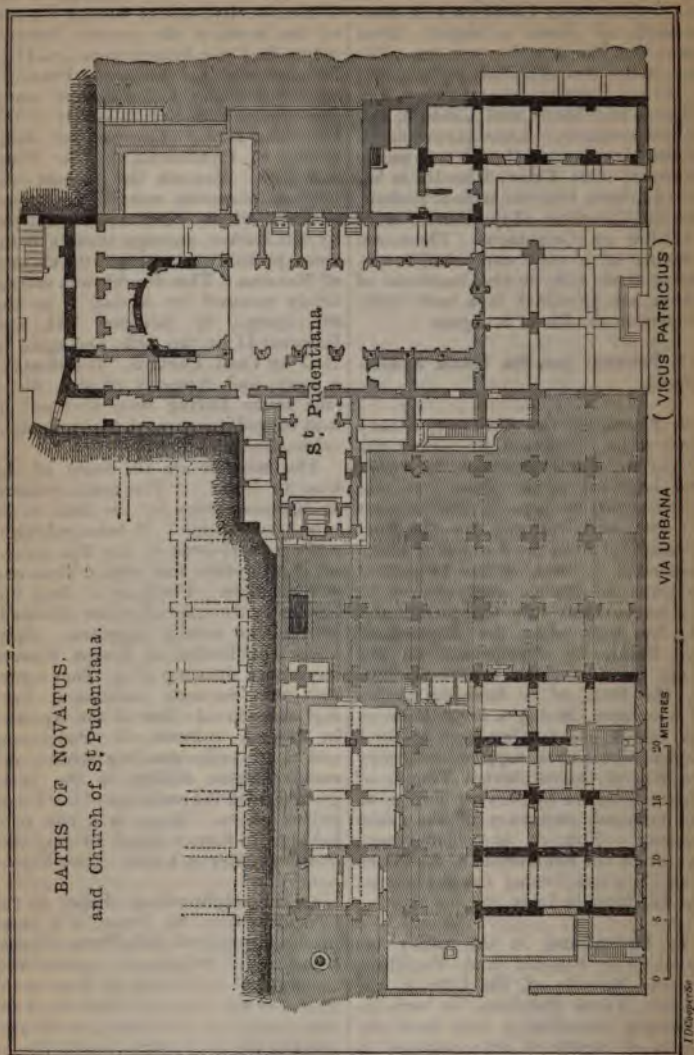
S. Pudentiana, in the valley between the Viminal and Esquiline, on the N. side of Via Urbana, the ancient Vicus Patricius, is very interesting historically, and from the works of mediæval art contained in it; it is supposed to be the most ancient of all the Christian edifices of Rome (*omnium ecclesiarum urbis*

*vetustissima*), to have been considered in early times as the cathedral of the Christian city, and to occupy the site of the house of the senator Pudens, where St. Peter lodged from A.D. 41 to 50, converted his daughters Praxedes and Pudentiana, and baptized many thousands of the first followers of the Christian faith. The ch. was dedicated, S. Pudentiana, by St. Pius, A.D. 145. Beneath the present edifice are numerous remains of Roman edifices, which have been explored by Mr. Parker, amongst them a bath-room, probably belonging to the *thermæ* of Novatus. This church was successively restored by Adrian I. in the 8th centy., by Gregory VII. and Innocent II. in the 12th, and again in 1597 by Card. Caetani. It consists of a nave, and formerly of side aisles (the latter having been divided off into chapels) separated by 14 ancient columns of grey marble.

The mosaics are the finest of the kind in Rome. "Too much restored at different times for the date to be now determinable." It belonged originally perhaps even to the 4th centy., or, at all events, was copied from one of that date. Certainly it does not belong to the time of either Adrian I. or III., as usually supposed. Spithöfer's publication on Roman Mosaics has a good drawing of it. They represent our Saviour, enthroned, having on each side four of the Apostles in Roman costume, S. Pudentiana and S. Praxedes standing behind, and stately Roman edifices in the background, with the emblems of the Evangelists above. Below is a row of 8 half-length figures which overlap like double profiles on a coin. (See *Kugler*, p. 26.)

In the neighbouring chapel, on the l., dedicated to St. Peter, is a large marble group by G. della Porta, of great beauty and refinement, representing our Saviour delivering the keys to the Prince of the Apostles; the floor of the aisle leading to this chapel, as of other parts of the ch., retains the old Roman mosaic pavement, supposed to have formed part of Pudens' house. There were some early Christian inscriptions





let into the walls, now removed to the Lateran, but replaced by casts—one discovered in the catacombs of St. Priscilla, to Cornelia, of the family of Pudens, with a rude portrait; the table on which St. Peter ate was formerly placed under the altar, but was removed during the erection of the new altar put up by Cardinal Wiseman, who was titular of St. Pudentiana. Opening out of the l. aisle is the richly decorated Chapel of the Gaetani; the Adoration of the Magi over the altar, in high relief, is by Paola Olivieri; on each side are fine columns of Lumachella marble, and in the roof are introduced some ancient mosaics of the 4 Evangelists, and of S. Pudentiana collecting the blood of the martyrs; the tombs on either side are of members of the family of Caetani in the 17th centy. The paintings of the oval cupola of the ch. are by Pomarancio. The church contains also 2 pictures by Ciampelli, representing pious females interring the bodies of martyrs. On each side of the entrance to the ch. are ancient torse columns, supporting a lintel, on which are some early Christian bas-reliefs. The façade has been entirely rebuilt by Cardinal Bonaparte in a gaudy style. The street in front of it having been much raised, in 1873, to improve the ascent to S. M. Maggiore, a handsome gate, with a double flight of steps leading down to the vestibule of the ch. has been constructed. The Campanile of this ch. is one of the most elegant of its kind; it dates from the rebuilding of the ch. in 1130. The 3 upper stories, with their open colonnades, are unique. The old walls at the back are curious. The great conventual establishment on the opposite side of the Via Urbana, called the Bambino Gesù, is one of the most extensive in Rome; it belongs to nuns of the order of St. Augustin, who are principally occupied with the education of young females.

\* Santi Quattro Coronati (seldom open except at an early hour), an interesting ch. situated on that ridge of the *Colian* which extends from the Colosseum to the Lateran; and which was

called *ad Caput Africae*. The present edifice was built by Paschal II., to replace a more ancient one erected by Honorius I. in 626; it is now attached. In front of the ch. are two square courts; the inner one, originally the atrium, has, built into its walls, several columns, evidently from ancient edifices. The interior consists of a nave separated from the narrow aisles by 8 columns of grey granite, with composite capitals, and surmounted by a women's gallery of smaller Ionic pillars, as at Sta. Agnese fuori le Mura, and remarkable for having still intact the marble screen behind which its occupants were concealed. The tribune, which is very wide, has in the centre an episcopal chair, and its vault and walls covered with frescoes of martyred saints by *Giovanni di S. Giovanni*. The nave and tribune have fine pavements. Beneath in a subterranean chapel are the relics of SS. Carporferus, Severus, Severianus, and Victorianus, to whom the ch. is dedicated, in 4 urns placed here by St. Leo. On the stairs leading to it is a mutilated inscription by Pope Damasus, in honour of the patron saints. Opening (on the rt.) from the outer court is a chapel of S. Silvester, erected by Innocent III., with some Byzantine paintings (abt. 1245), representing events in the life of Constantine the Great, and our Saviour with the Virgin, St. John the Baptist, and the Apostles. The adjacent nunnery has an orphanage for girls attached to it.

S. Saba, on the eastern portion of the Aventine, near where is supposed to have stood the Porta Randusculana of the Wall of Servius Tullius, and on the site of the house of Silvia, the mother of St. Gregory the Great, a very ancient ch., standing isolated on the southern summit of the hill. It is more remarkable for its position, and for the view from its portico, which contains an ancient sarcophagus, than for its architecture. The interior consists of a nave, separated from the aisles by 7 ancient columns on either side; and of a tribune, on the vault of

which is a miserable copy, in painting, of the mosaics, of the time of Adrian I., which have long since disappeared. Being in an uninhabited quarter, St. Saba is seldom open, except on the Saint's day (Dec. 5). On Thursdays a person is generally in attendance, who, for a small fee, will unlock the door.

S. Sabina, on the Aventine, supposed to occupy the site of the Temple of Juno Regina, founded by Camillus after the taking of Veii, and of the Atrium erected by Asinius Pollio, in which he placed the Library of Varro. The basilica of S. Sabina was built in 425, by Peter, an Illyrian priest, where the house of St. Sabina stood, as we learn by a mosaic inscription over the principal door. The figures of draped females on either side are supposed to have formed part of a large composition continued all round the church (early part of the 5th centy.). Sixtus V., in 1587, altered it to its present form. The ch. has been restored at various times, and retained a great deal of its original character; it consists of a nave and 2 aisles, separated by 24 fluted white marble columns of the Corinthian order. Arches spring from the columns, on the face of which, towards the nave, are decorations in *pietra dura* (red and green porphyry), supposed to be the earliest attempt at mosaic, probably dating from 425. The chapel of the Rosary, on the rt. of the high altar, contains the picture of the Virgin of the Rosary, with S. Dominick, and St. Catherine of Siena, by *Sassoferrato*. In this chapel is the tomb of a cardinal of the 15th centy., with the inscription *Ut moriens viveret vivit ut moriturus*.

In this ch. is shown a marble slab on which St. Dominick was wont to pray. A round piece of black marble placed on a little pillar, said to have been thrown at him by the Devil, is perhaps an instrument of torture hung round the necks of martyrs. The chapel of St. Hyacinth, opening out of the rt. aisle, has an altarpiece, by *L. Fontana*; the frescoes representing the *Canonization*, and on the side walls subjects from the life of the saint, are

by the two *Zuccheri*. Out of the l. aisle opens the handsome chapel of St. Catherine; its cupola is painted by *Odazzi*. Of the sepulchral monuments in this ch. the most worthy of notice is that in mosaic of Munio di Zamora upon the floor of the nave; he was general of the Dominican order, and lived in the pontificate of Boniface VIII. (1300); several others are curious.

At the S. end of the nave is the ancient portico or vestibule, now enclosed in the conventual buildings; it is supported by spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions; the great door which opens from it into the ch. has richly sculptured marble jambs of the early part of the 13th centy.; the doors are in cypress wood, probably of an earlier period, particularly the rudely sculptured panels representing subjects from the Old and New Testaments, said by the Annalist of the Dominican Order, Mamachi, to be older than the 7th centy. Beyond the portico is one of the gardens of the convent, in which may be seen a lemon-tree planted by St. Dominick himself, when a recluse here. The adjoining monastery, which belongs to the order of St. Dominick, contains an extensive cloister, surrounded by a 4-sided portico, formed of small marble columns that support narrow Lombard arches; this cloister is contemporaneous with the foundation of the convent, in the 13th centy., when Pope Honorius I. approved of the rules of the Dominican order, and gave to its brethren the present site, then his palace, to erect their convent upon. From the cloister a door leads to the declivity of the Aventine towards the river, from which there is a magnificent view.

The site on which the ch. of S. Sabina and its gardens stand was formerly covered (beginning from the N.), by the Temple of Juno Regina, founded by Camillus after the fall of Veii; by that of Jupiter Libertas, erected by Caius Gracchus, restored by Augustus, and to which Asinius Pollio added

an extensive atrium, in which he placed the library of Varro, the first opened to the public in Rome. A part of the ch., and of the garden before it, is probably on the site of the latter, whilst the Temple of Juno stood farther back, extending to the modern descent to the Bocca della Verità, which follows the direction of the Clivus Publicius of ancient times. On these sites in the middle ages rose a fortress of the Savelli, and the residence of Honorius III. (Savelli), which he made over to the Dominican monks, for their gardens, in the 13th centy. The ch. of Il Priorato is supposed to stand on the site of the Temple of the *Bona Dea*, mentioned by Ovid, and where Remus consulted the auguries respecting the building of Rome; that of S. Alessio on the site of the *Arministrum*, near where Tatius was buried at a more remote period, and where stood subsequently the Temple of Minerva. If we prolong our walk farther E. over the Aventine, where the ch. of Santa Prisca stands was probably the site of the Temple of Diana Aventina, near where Licinius Sura, the friend of Trajan, erected his *Thermæ*, between which and the valley of the Circus Maximus was the house of Trajan himself, before he became emperor. In the vineyard on the opposite side of the road from Santa Prisca (*Vigna del Collegio Romano*), now the property of Prince Torlonia, a part of which was covered by the *Therma Deciana*, are two well-preserved specimens of the walls of Servius Tullius—one nearly 40 yards long and 15 high, consisting of massive blocks of volcanic tufa admirably adjusted, on which rests a good arch in the Etruscan style, and upon which, as below Santa Sabina, less durable constructions of the Imperial period were erected.

S. Salvatore in Lauro, in the small piazza of the same name, opening out of the Via de' Coronari, on the site of the laurel-grove which stood near the Portico of Europa; it was originally of the Pointed style of the 15th centy., but all traces of that have disappeared under modern restorations: a new

façade in the Corinthian style has been erected, with a huge tasteless bas-relief on it by Rinaldi, representing the transport by angels of the Holy House to Loreto; it contains at the 3rd altar on the rt. P. da Cortona's early work of the Nativity.

The adjoining convent has a handsome cloister, opening out of which is a chapel, where have been placed some good mediæval sepulchral monuments that stood formerly in the ch., amongst which is that raised by the Canons of S. Giorgio in Alga, at Venice, to their patron Eugenius IV., on which is his recumbent statue by *Isaia da Pisa*, and an inscription relative to the part he took in the Councils of Basle and Florence held during his pontificate. In a smaller court beyond the cloister is a monumental doorway to an oratory belonging to the natives of the March of Ancona, erected to Cardinal Latino Orsini, the founder of the ch. and convent in 1450, with his portrait-bust.

San Sebastiano, about 2 miles beyond the gate of that name on the Via Appia. The foundation of this basilica is scarcely less ancient than that of the others we have described, and is also attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of St. Sebastian, in the S. aisle, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti, after his master, Bernini. The remains of St. Sebastian are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. In the opposite aisle is the handsome Albani chapel, erected by Clement XI. as the burying-place of his family, and dedicated to St. Fabianus; and near it another celebrated for its relics; the most curious of which perhaps is the stone which is said to offer the impression left by the Saviour's feet, when he was met

by St. Peter at the spot now occupied by the little ch. of *Domine quo vadis*, which was built to commemorate the event, and so called from the words which St. Peter addressed to our Lord. This traditional relic is but one of the many *ex votos* formerly offered by persons restored to health, or returning from long and difficult journeys, to the divinity to which they attributed the benefit. The material used, being white marble, could evidently not have belonged to the lava pavement of the Via Appia. On the l. of the principal door the visitor will remark a large marble slab, on which are inscribed 12 verses in honour of the martyr Eutychius: they were composed by pope St. Damasus, and are in the beautifully formed letters peculiar to all the inscriptions of that pontiff, and in the same style of metrical composition that we find in the catacombs of Sta. Agnese, S. Calisto, &c.

A door out of the l. aisle leads into the *Catacombs*. See § 22, *Catacombs*.

**S. Silvestro la Quirinale** is remarkable for the 4 circular paintings on the pendentives of the cupola in the Bandini chapel opening out of the l. transept, by *Domenichino*. They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says that, for the composition and the style of the drapery, they are by some preferred to all the rest. The Assumption over the altar is considered the best work of *Scipione Gaetani*; it is painted on slate. The large painting of S. Caetano and S. Andrea di Avellino, in the opposite transept, is by *Ricci da Messina*. The 3 subjects on the roof of the 2nd chapel on the l. were painted by *Cav. d'Arpino*, and the 2 landscape paintings on the side walls by *Polidoro da Caravaggio* and *Maturino*. The Sacred College assembled in this ch. before going in procession to the conclave, when held

at the Quirinal. Cardinal Bentivoglio, the historian of the war in Flanders, and Farinacci, the celebrated lawyer (ob. 1618) who defended the Cenci family, have sepulchral monuments in this ch., the first in the l. transept, the second near the entrance.

**San Silvestro in Capite**, in the Piazza S. Silvestro; derives its name from the head of St. John preserved in it. Amongst the relics preserved here is a napkin with the portrait of Christ impressed upon it. According to tradition, Christ himself sent it to Abgarus, King of Edessa. For a long time it was at Constantinople. Amongst other miracles wrought by its instrumentality, it is said to have destroyed all the siege engines when a Persian army invested Edessa. The extensive convent attached to this ch. has been converted into the general post, and telegraph-offices. ;

**S. Sisto**, a very ancient foundation opposite the Baths of Caracalla, on the Via Appia, barbarously modernised, not far from the site of the Porta Capena, the Temple of the Camenæ, and the Fountain of Egeria. It was here that S. Dominick first established his order in Rome, and where he founded the Devotion of the Rosary. It now belongs to the Irish Dominican friars of S. Clemente, but, from the insalubrious state of the quarter, owing to malaria, the convent is no longer habitable. The extensive gardens annexed to it have been converted into nursery-grounds by the Roman municipality.

**S. Stefano sopra Cacco**, in the street of the same name turning out of the Via di Piedi di Marmo, at the corner of which stands an ancient colossal foot of marble. This ch., which is only interesting as preserving the form of an ancient basilica, has a wide nave separated from 2 aisles by ranges of columns of granite and grey marble and 7 arches; it has been modernised. The rising ground on which it stands is formed of the débris of the Temple of Isis and Serapis.

S. Stefano Rotondo, on the western part of the Caelian Hill, one of the remarkable churches of Rome; it is probably the adaptation of an ancient edifice to ecclesiastical purposes, and not, as supposed by some, one of those circular churches built expressly for Christian purposes, like that of Sta. Costanza. There is no foundation for the theory that it was the circular portion of the *Macellum Grande*, or great market for butcher's-meat, erected in the time of Nero; all that is known, and on the authority of Anastasius, is, that it was consecrated as a place of Christian worship by Pope St. Simplicius, A.D. 467. The name expresses its circular form. The original edifice consisted of 2 concentric rows of grey granite columns with Ionic capitals. The intercolumniations of the outer one were filled up by Nicholas V. (1447), to form the wall of the present building, beyond which are still traces of the third circuit, a solid wall, which formed the outer enclosure in more ancient times. The interior, 133 ft. in diameter, has 56 columns; 36 of these are in the outer circle, and 20 in the inner. The former have a series of low arches springing from them. In the central area are 2 Corinthian columns, higher than the rest, which, with 2 pilasters, support a cross wall: it is probable they were added at a later period to support the roof, as the two pilasters occupy the places of Ionic columns in the inner circular row, which were removed to make room for them. The plan and details of this curious building are given in Canina's work on Christian Temples. The windows over the columns bear some resemblance to those in early Gothic buildings beyond the Alps. The walls are covered with frescoes by *Pomaranzio*, representing in chronological order, from the Crucifixion of our Saviour to the reign of Julian, the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, having nothing to recommend them as works of art. The chapel of S. Primus and S. Felicianns has behind its altar in the circular re-

cess a mosaic (642-649), representing the Saviour with the patron saints. In the vestibule is an episcopal chair, from which St. Gregory the Great is said to have read his fourth homily. The ch. is only opened for divine service early on Sunday morning, and on the 26th of December, the anniversary of St. Stephen; but admittance can be obtained at all times on application to the Sacristan.

S. Stephen's Basilica on the Via Latina (see Index).

Santissimo Sudario, a small ch., built in 1605 for the Piedmontese in Rome, and named after the chief relic in the cathedral of Turin. It has been appropriated as a court chapel, and is attended by the king and royal family when in Rome. It has been richly adorned with marbles, and with recent frescoes by Cesare Maccari of Siena. On the vault is a group of beatified persons belonging to the house of Savoy, amongst whom is the Beato Bonifacio, who was consecrated Archbp. of Canterbury by Pope Innocent IV. in 1245.

Sta. Susanna, in the Piazza delle Terme, near Santa Maria della Vittoria, a church attached to a convent of Bernardine nuns; its handsome front was erected in 1603 by Carlo Maderno. The interior, with its heavy roof in deep panels, is rich in ornament, and frescoes representing events in the life of the saint, by *B. Croce*; the painting over the high altar is by *Lawretti*, and those of the choir by *C. Nebbia*. The chapel dedicated to St. Lawrence, in the l. transept, was erected at the expense of a sister of Sixtus V., and has a good altarpiece of the martyrdom of the Saint, by the last-named painter.

S. Teodoro, commonly called S. Toto, a circular building in the street leading from the Forum to the Bocca della Verità, and under the Palatine Hill. The present building shows by its construction that it belongs to the decline of art: it is supposed to have been built by Adrian I. in the 8th

century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. (772-795), and represent our Saviour between SS. Peter and Paul, presenting 2 figures, one of S. Teodorus, presenting their crowns to Christ, "chiefly interesting as one of the earliest specimens of the copying of the old mosaics, the figures of SS. Peter and Theodore being exact copies of some at 'S. Cosma e Damiano.'"—*Kugler*. A very ancient custom of carrying infants to be blessed in this ch. is still continued (every Thursday morning), especially after their recovery from the effects of vaccination. In the centre of the court before the ch. is a mutilated Pagan altar, and beneath extensive sepulchral vaults belonging to a burial confraternity.

*S. Tommaso degli Inglesi, or St. Thomas of Canterbury*, in the Via di Monserrato, near the Farnese palace, was attached to the English college, but was desecrated under the French republic. The college has been restored as well as the ch., founded in 775 by Offa king of the East Saxons, and dedicated to the Holy Trinity. The hospital was afterwards built by a wealthy Englishman, John Scoppard, for English pilgrims. The ch. was destroyed by fire in 817, and rebuilt by Egbert. Thomas-à-Becket, during his visit to Rome, lodged in the hospital; and on his canonization by Alexander III., 2 years after his death, the ch. was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and an oratory, dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors frequenting Rome; but as the commerce of the two countries declined, the new establishments were incorporated with that of St. Thomas. The united hospitals were converted into an English college for missionaries by Gregory XIII. in 1575, and the ch. was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property

by the above-mentioned John Scoppard. The halls of the college contain some curious portraits of the Roman Catholics said to have been put to death in the reigns of Henry VIII. and Elizabeth. On the 29th Dec., the Festival of St. Thomas, high mass is performed. The college contains about forty pupils, and the order and neatness that reign throughout contrast in a remarkable degree with all similar establishments in Rome. During the late Card. Wiseman's mastership, several sepulchral monuments from the desecrated ch. were placed in the lower corridors of the college; that of Cardinal Bainbridge, Abp. of York and British Envoy to Julius II., has a fine recumbent statue of the deceased in full pontificals, a beautiful example of Florentine early 16th-century sculpture. (See Sta. M. del Popolo.) Cardinal Bainbridge, who was also Prelate of the Order of the Garter, died at Rome in 1514. Sir Thomas Dereham, a follower of the Stuarts (ob. 1739), has a monument here. The travellers' book here records that on the 30th Oct. 1638, John Milton dined at the college with other Englishmen. Attached to the college, the object of which is to educate young Englishmen for the Church, has been lately added another institution, under the denomination of *Collegio Pio*, to receive clergymen who have become converts to Roman Catholicism, and prepare them for the ministry of that Church. There are now about 22 pupils in the English College and 15 in the Coll. Pio.

*La Trinità de' Monti*, well known to English visitors from its commanding position above the Piazza di Spagna, and from the fine flights of steps which lead to it. The ch. was built in 1494 by Charles VIII., king of France, at the instigation of S. Francesco da Paola. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII., from the designs of Mazois. It is now attached to a convent of nuns of the Sacré Cœur, who devote themselves to the education of girls.

The church is closed after morning prayers, at 9½ A.M., but strangers are admitted at the side door. In the second chapel on the rt. hand is a picture of S. François de Sales. In the third are the Assumption, over the altar, by Daniele da Volterra, the Presentation in the Temple, and the Massacre of the Innocents, on the side walls, from the master's designs. The Massacre of the Innocents is said to have been retouched by Michel Angelo. The Assumption has suffered considerably in its lower portion; in the rt.-h. corner we recognise in the old man with outstretched arm the portrait of Michel Angelo. The 5th chapel is painted by the school of Bazzi, but the frescoes are much injured; the 6th by that of Perugino, and are in better preservation; the high altar is an execrable specimen of modern taste. The Assumption of the Virgin in the l. transept is by Fed. Zuccherò, and the prophets Isaiah and Daniel, with the histories of the Virgin, on the vault, by Pierino del Vaga and Saleiati; the one representing the Procession of St. Gregory the Great, on the pillar towards the nave, on the rt., by an unknown hand, is interesting for the view of the Mausoleum of Hadrian as it existed in the time of Leo X. The transepts alone have preserved unaltered the original pointed architecture.

The great painting of this church is in the 2nd chapel on the l., the fresco of the DESCENT FROM THE CROSS, the masterpiece of Daniele da Volterra, executed with the assistance of Michel Angelo, "a grand impassioned work of powerful action."—Kugler. Considered by Poussin to be the third finest picture in the world, inferior only to Raphael's Transfiguration, and to the Communion of St. Jerome of Domenichino. In 1821, the fresco was detached from the wall of the 3rd chapel on the l., transferred to canvas, and removed to that next the door, into an excellent light. In the 3rd chapel on the l. is an *Inmaculate Conception* by Fedt, in the pre-Raphael style, with

frescoes of the Annunciation and Salutation on the side walls, and a monument to the Prince di Rohan, Cardinal Archbishop of Besançon, kneeling before the Virgin. In the Massimo chapel, 5th on the l., is a *Noli me tangere*, attributed to Giulio Romano or il Fattore, and in the 6th a picture of our Saviour by Satz, a modern German artist; the frescoes on the side walls are by pupils of Overbeck. The grave of Claude de Lorraine was in front of the 2nd chapel on the l. before his remains were transferred to the monument raised to him by the French government in the ch. of St. Luigi. On Sundays and great festivals vespers are sung by the nuns; the music in general is very good; the service commencing about 3 P.M. in winter.

**La Trinità de' Pellegrini**, near to the Ponte Sisto, built in 1614, with a façade designed by Francesco de' Sanctis. It is remarkable chiefly for the picture of the Trinity, by Guido, over the high-altar; a Madonna and Child with Saints, by Cav. d'Arpino; and the same subjects by Borgognone.

Annexed to this ch. is an hospital for convalescent patients, and for pilgrims arriving at Rome, who are lodged for a certain number of days depending on the distances from which they have come. On the Wednesday, Thursday, and Friday of Holy Week, the Roman nobility and several of the cardinals used to assemble in this hospital, and wash the feet of the poor pilgrims.

**SS. Vincenzo ed Anastasio**, near the fountain of Trevi. Clement IX. granted this ch. to the regular minors. It was rebuilt by Cardinal Mazzarini. The architect Lunghi decorated the façade, and the paintings inside are by painters of the period, of no great note. Near the high altar are the inscriptions relating to the series of remains of Popes from Sixtus V. to Pius VIII.

**SS. Vincenzo ed Anastasio** (see Index).  
Le tre fontane.



**San Vitale**, in the street of the same name, which runs down the valley of Quirinus, that separates the Quirinal and Viminal hills, is a very ancient foundation retaining the form of a basilica. After having remained long neglected, it has been restored; and although it has lost much of its original character, it will be worth visiting, as presenting in its outer walls, at least, a good example of the earlier Christian edifices of Rome. Except the carved wooden doors leading from the vestibule into the ch., there is little worthy of notice in it. Its foundation dates from the early part of the 5th centy., under Innocent I.; and it is supposed to stand on the site of the entrance to the Great Portico which led to the Temple of Quirinus.



### § 3. COLLEGES.

The **Collegio di Propaganda Fide**, in the Piazza di Spagna. The College of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return and spread the Roman Catholic faith among their countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. It contains a library of upwards of 30,000 volumes, chiefly of works on divinity and canon law; annexed to which is the *Museo Borgia*, bequeathed to the institution by the Cardinal of that name, who was prefect of the Propaganda in the last century. This Museum is chiefly interesting for its collection of Oriental MSS.; for the celebrated *Codez Mexicanus*, published in Lord Kingsborough's magnificent work; for an illuminated Church Service on vellum, of the time of *Alexander VI.*, with the portrait of that notorious Pope; for a second Church Service, prepared on the occasion of the coronation of Charles V. at

Bologna by Clement VII., containing a painting of the ceremony, and portraits of several of the personages present at it; and for a precious relic of Raphael—a letter to his uncle Simone di Ciarla, written from Florence on the 21st April, 1507, in a bold hand, and signed “Vostro Raffaello, Dipintore di Fiorenze”—it has been published in Bottari's edit. of Vasari, of 1792. There are several curiosities sent by the missionaries from different parts of the world. The Museo Borgia can only be seen on application to the Rector of the College, or to the Secretary of the Propaganda. The celebrated printing-office of the Propaganda is rich in Oriental types, and has produced many works of great typographical beauty. It has been recently furnished with the most improved printing apparatus. There is a shop in the Via di Propaganda where all the works published by the institution can be seen and procured. The annual examination of the pupils, which takes place in January, is an interesting scene, which few travellers who are then in Rome omit to attend; the pupils reciting poetry and speeches in their several languages, accompanied also by music, as performed in their respective countries.

**Collegio Romano**, built in 1582 by Gregory XIII., from the designs of B. Ammanati. It was also called the *Universita Gregoriana*, and was under the management of the Jesuits until 1870. It is now a Lycæum for secondary instruction, under the name of Liceo Ennio Quirino. The instruction comprises the Italian, Latin and Greek languages and literature, History, Philosophy, Mathematics, Physics and Natural History.

The library of the Collegio Romano has been incorporated in the *Biblioteca Vittorio Emanuele*, containing 650,000 vols., derived chiefly from suppressed monasteries. Amongst its curiosities are a metrical description of the Greek Archipelago, with 49 maps engraved on wood, supposed to have been printed at Venice between 1475 and 1485; editions of Strabo and Pomponius

Mela, printed at Venice in 1480; a Latin edition of Ptolemy, printed at Bologna in 1462; some Chinese works on Astronomy, and some editions of the classics, with notes by Christina Queen of Sweden.

The Observatory of the Collegio Romano, for many years directed by the learned Father Secchi, one of the first astronomers of his day. It stands on two of the immense solid piers raised by Cardinal Ludovisi to support the never-completed cupola of his ch. of S. Ignazio. The entrance is at 7, Via della Caravita. It is furnished with all the latest astronomical instruments, some of which were presented by a member of the order of Jesuits. Pius IX. contributed most liberally to the requirements of the Observatory. The apparatus for registering the atmospheric pressure, and all other meteorological phenomena, invented by the late director, will interest our scientific countrymen. It was exhibited in Paris in 1867, and gained the grand gold prize medal, with a premium of 6000 fr. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory well supplied with English instruments.

Collegio della Sapienza, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the taxes on various articles of excise. The present building was begun by Leo X. from the designs of Michel Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, supported in the lower tier by Doric and in the upper by Ionic pilasters, was built by this able architect. The ch. and its spiral cupola are in the most fantastic style of Borromini. It con-

tains a large composition by Pietro da Captona, relating to St. Ivo. The university derives the title of the *Sapienza* from the inscription over one of the entrances, *Initium Sapientie timor Domini*. Its organisation was entirely remodelled by Leo XII. in 1825, and by the Italian Government in 1871. It has 4 faculties—Law, Medicine, Philology, and Physics and Mathematics. Eleven Professors are attached to the first faculty, 24 to the second, 13 to the third, 16 to the fourth. All their lectures are gratuitous. Their salaries are 7200 frs. yearly, paid by the Government. The number of students in 1873 was 534. Attached to the university is a *Library*, founded by Alexander VII., and liberally increased by Leo XII. It is open daily from 8 to 12, and from 6 to 10 p.m., with the exception of Thursdays. The *Museum* contains a very good collection of minerals, recently much increased by the purchase of that of Monsignore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo XII.; an extensive series of geological specimens illustrative of Brocchi's work on the "Suolo di Roma;" a collection of fossil organic remains from the environs of Rome; a series of the principal varieties of marbles and stone used in the ancient monuments of Rome, formed by Signor Belli; a cabinet of zoology and comparative anatomy; an extensive one of philosophical instruments, &c. Attached to the medical faculty is a small *Botanic Garden*, adjoining the Salviati Palace, in Trastevere, and to that of natural philosophy, the Astronomical Observatory on the summit of the Capitol, directed by Professor Respighi. The technical faculties have been removed to the beautiful convent of S. Pietro in Vinculis, and a handsome new building for the study of physics and chemistry has been erected in the garden of S. Lorenzo Panisperna, on the Viminal.

The English, Irish, and Scottish Colleges are noticed under the description of the Churches attached to

them—S. Tommaso degli Inglesi, S. Agata dei Goti, and S. Andrea dei Scozzesi (see Index).

The American College, for the education of ecclesiastics from the United States, occupies the spacious Convent, 30, Via dell'Umiltà, which was bestowed on it by Pius IX.: it is supported by contributions from the United States, and by the fees of its inmates, now 50 in number. There is also the Pio-Latin (S. American) College, 58, Via del Quiripale, and that of the Irish Augustinians, besides others belonging to various nationalities.

In addition to the above are the 3 seminaries (Römáno, Pio, and Vaticano), for the education of Italian clergy, containing at present upwards of 200 pupils; another founded by the late Pope, in the Piazza Pia, for the education of missionaries; and that of San Luigi, for natives of France.

---

#### § 4. FOUNTAINS.

**Fontana dell' Acqua Felice**, more generally called the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. In the central niche is a colossal statue of Moses striking the rock, by Prospero da Brescia, who is said to have died of grief at the ridicule excited by his work. In the side niches are figures of Aaron, by Giambattista della Porta, and of Gideon, by Flaminio Vacca.

**Fountain of the Acqua Marcia** (or Pia), Piazza di Termini. This fountain, in the public garden, between the Baths of Diocletian and the rly. stat., is only remarkable for its powerful jet of water. The last appearance of Pius IX. in public was to witness the first burst of water from the fountain in Sept. 1870.

**Fontana della Barcaccia**, in the Piazza di Spagna, in the form of a boat, from which it derives its name. It was designed by Bernini, in commemoration of the great flood of 1588, during which a boat was left, by the retiring waters, in the place where the fountain was constructed. It has little beauty to recommend it. The Piazza di Spagna is more celebrated for the magnificent flight of steps leading to the Trinità de' Monti, begun in the reign of Innocent XIII., at the expense of a French nobleman, Geuffier, and finished in 1725, from funds bequeathed by him for that purpose.

**Fontana del Campidoglio**, at the foot of the flight of steps leading to the Palace of the Senator on the Capitol (see Index, Palace of Senators).

**Fontana Paolina**, on the Janiculum, the most abundant, and perhaps the most imposing of all the Roman fountains, though not in the best taste. It was erected by Paul V. in 1612, from the designs of Fontana: both their names are commemorated in that of the fountain. The elevation of the fountain is an imitation of the façade of a church; it has 6 Ionic columns of red granite, taken from the Temple of Minerva, which stood in the Forum Transitorium. The water is collected from springs about the lake of Bracciano, and conveyed to Rome by the Pauline aqueduct. The Acqua Paola, after forming this fountain, serves to turn the chief part of the city flour-mills, situated in the streets between the Janiculum and the Tiber. From this fountain the view over the whole of Rome and the Campagna is very fine.

**Fountains of the Piazza Farnese**.—Like the fountains in the Piazza of St. Peter's; these are simple jets falling into magnificent oblong granite basins, each 17 feet long, found in the Baths of Caracalla.

**Fountains of the Circo Agonale**.—This piazza contains 3 fountain  
Those at the extremities were erect

by Gregory XIII. That to the N. was restored in 1878. The central group struggling with a sea monster, is by Amici. That to the S. is adorned with the figure of a Moor with Masks and Tritons, by Bernini. The central fountain, which supports the obelisk brought from the Circus of Romulus, was raised by Bernini in the pontificate of Innocent X. It forms a circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained 4 river-gods, representing the Danube, the Ganges, the Nile, and the Rio della Plata. The figures and the design of the whole fountain are criticised by Forsyth as "a fable of Æsop done into stone."

The Fountains in the Piazza of St. Peter's are finer than any others in Rome. They were designed by Carlo Maderno. The water is thrown up to a great height, and falls back into a basin of Oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray, upon which the sun at times paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

**Fountains in the Piazza dell' Popolo.**—There are 6 fountains in the piazza. Four of them, ornamented with lions in the Egyptian style, are placed round the obelisk, the two others, called *di Roma* and *del Nettuno*, from the colossal groups which surmount their beautiful basins, are in the centre of the two hemicycles. They were designed by Valadier.

**Fountain of the Quirinal**, placed by Pius VII. at the foot of the obelisk erected on the Piazza di Monte Cavallo (Quirinal) by Pius VI. It is a simple but pretty jet, flowing from a noble basin of grey Oriental granite, 25 feet in diameter, found in the Forum. The approach to the Piazza was much improved by Pius IX. During the works immense substructions in concrete of Constantine's

Baths, extending into the Colonna Gardens, and a portion of the Servian Wall, were discovered. Along the ascent are placed in niches several Senatorial statues, and an inscription in honour of Pius IX., and of the municipal authorities under whom the works were conducted.

**Fontana di Trevi**, the largest and most celebrated of the modern fountains in Rome, was erected by Clement XII. in 1735, from the designs of Niccolò Salvi. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a *castel d'acqua* required, not for the frittered Corinthian which we find there." The figures are by Pietro Bracci. Upon the Palazzo Piombino at the back of the fountain are 2 bas-reliefs—one by Andrea Bergondi, representing Marcus Agrippa, who brought the Aqua Virgo into Rome; the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of that aqueduct (see Index). The palace is surmounted by an attic, bearing an inscription in honour of Clement XII.

**Fontana del Tritone**, in the Piazza Barberini. It is composed of 4 dolphins supporting a large open shell, upon which sits a Triton. It is from the design of Bernini.

**Fontana delle Tartagughe**, in the Piazza of the same name, near the Palazzo Mattei, so called from the 4 tortoises which ornament it. It has 4 bronze youthful figures in very graceful attitudes supporting a *tazza*, from which the water flows into the basin. The design, by Giacomo della Porta,

has been incorrectly attributed to Raphael by Passavant; the figures are by Taddeo Landini.

### § 5. GALLERIES AND MUSEUMS.

In the following account of the art treasures of Rome the principal public collections are described first, and the private galleries are arranged alphabetically after.

Palaces with their collections of pictures and statues are described in § 6.

[Persons wishing to make copies, sketches, casts, or drawings, in the public galleries at Rome must apply, for the Vatican Libraries, to the Cardinal-Prefect of the Sacred Palaces; for the Vatican Museum and Gallery, to the Pope's majordomo; for the Capitoline Collections, to the Syndic of Rome; for the Palatine, Forum, Colosseum, Baths of Caracalla, Villa Adriana, Ostia, and other ruins, to the Superintendent of the Antiquities, Commr. Fiorelli; for private collections, to their respective owners.]

### THE VATICAN.

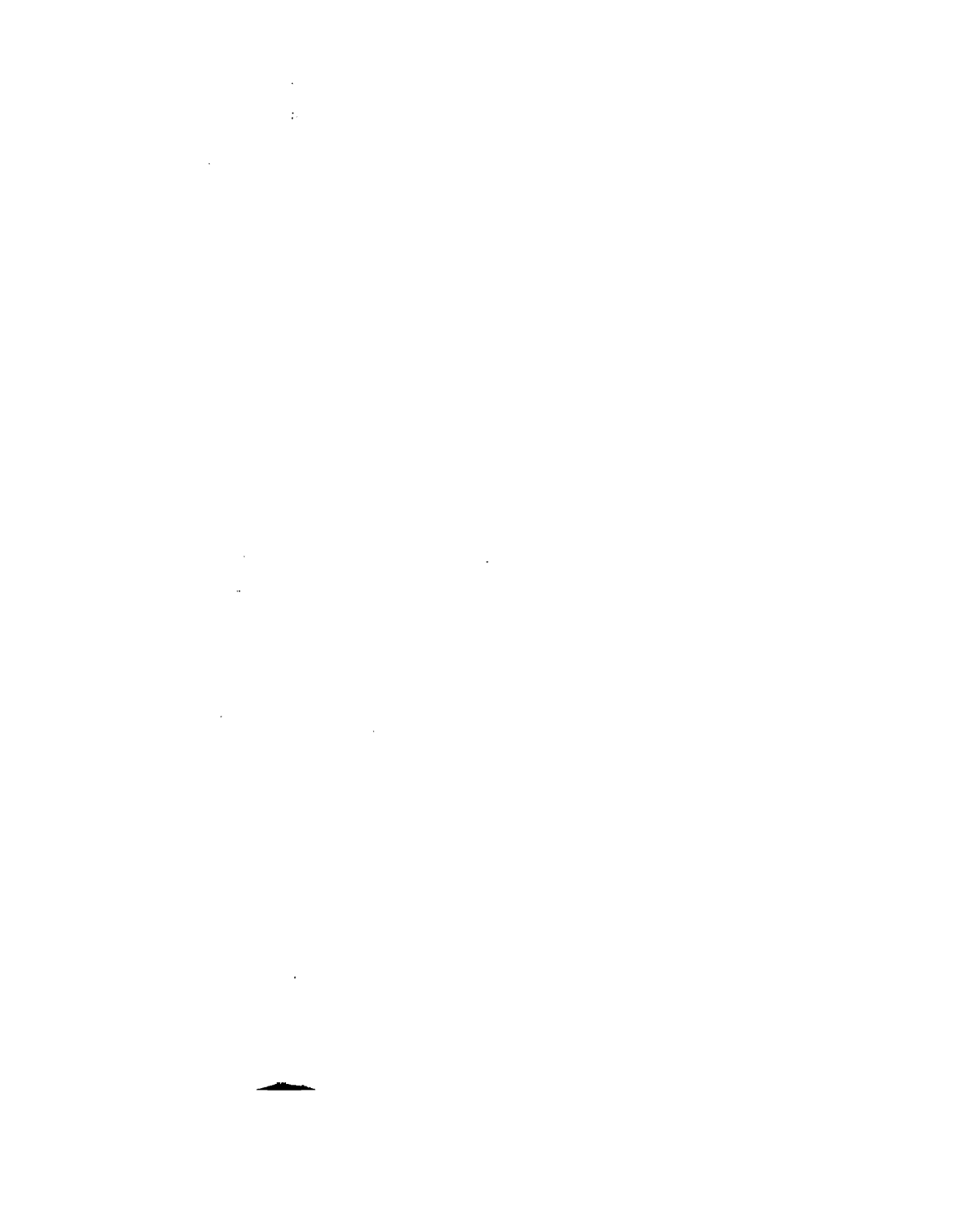
	PAGE
I. ENTRANCE . . . . .	273
II. BRONZE GATE . . . . .	273
III. SCALA REGIA AND SALA REGIA . . . . .	274
IV. SIXTINE CHAPEL . . . . .	274
V. PAOLINA CHAPEL . . . . .	276
VI. DUCAL HALL . . . . .	277
VII. GALLERIA SACRA . . . . .	277
VIII. HALL OF THE IMMACULATE CONCEPTION . . . . .	277
IX. STANZE OF RAPHAEL . . . . .	277
X. CHAPEL OF S. LORENZO . . . . .	283
XI. LOGGIA OF RAPHAEL . . . . .	283
XII. LOGGIA BY MANTOVANI . . . . .	284
XIII. PINACOTECA (Picture Gallery) . . . . .	284
XIV. MUSEUM . . . . .	289
XV. ETRUSCAN MUSEUM . . . . .	311
XVI. EGYPTIAN MUSEUM . . . . .	316
XVII. LIBRARY . . . . .	317
XVIII. ARCHIVES . . . . .	323
XIX. GARDENS AND CASINO . . . . .	324
XX. ARMOURY . . . . .	324
XXI. ZECCA or Mint . . . . .	325

There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church,

or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings irregular in plan, and composed of parts constructed at different times without regard to general harmony. A palace was attached to the basilica of St. Peter, probably as early as the time of Constantine. It certainly existed in the 8th centy., for Charlemagne resided in it at his coronation by Leo III. In the 12th century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Peter II., King of Aragon in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Torre di Borgia. The popes for upwards of 1000 years had inhabited the Lateran Palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377. Gregory XI. then adopted it as the Pontifical palace chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of St. Angelo. John XXIII. in order to increase this security, built the covered gallery which connects the palace and the fortress, along the line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450 conceived the idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion of the old edifice. Alexander VI. completed that part of the building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescoes of Fra Angelico, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the Apartamenti Borgia. To this structure Sixtus IV. in 1474 added the Sixtine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent

ences.  
 wings and Modern  
 yrdom.)  
 late Conception.





VIII. erected at a short distance from the palace the villa called the Belvedere, from the designs of Antonio del Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the design. Under his direction, the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere, Julius laid the foundations of the Vatican Museum. This honour has been often attributed to Leo X.; but Cabrera, in his curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the Laocoon, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of Antonio di Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the Scala Regia; Clement XIV. and Pius VI. built a new range of apartments for the Museo Pio-Clementino; and Pius VII. added the Braccio Nuovo, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI.,

[Rome.]

during whose pontificate also the Etruscan Museum was placed where we now see it. Pius IX. enclosed the Loggie in glass, by which the invaluable frescoes of Raphael and his school are no longer exposed to the inclemency of the elements; removed the Gallery of Pictures to a more suitable situation in the upper part of the palace; continued the decoration of the Loggie left unfinished by Gregory XIII.; erected the magnificent stairs leading from the portico to the Court of St. Damasus, and thence to the state apartments.

The successive additions to the Vatican Palace, during upwards of four centuries, have rendered it rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 1151 English feet, and its breadth 767. The number of its halls, chambers, galleries, &c., almost exceeds belief; it has 8 grand staircases, 200 smaller ones, 20 courts, and 4422 rooms. From this statement the stranger may form some idea of the extent of its contents.

An Englishman may pace the art galleries of the Vatican with some just pride, when he remembers that the most valuable part of their contents, painting, sculptures, &c., were replaced in their present position through the generosity and firmness of the British Government. They not only enforced the restitution by the French of the plunder accumulated in the Louvre by the rapacious armies of Napoleon, but even contributed (some 30,000*l.*) to defray the expenses of the removal, which the finances of Pius VII. could ill-afford, no other allied Power contributing a farthing.

I. The chief entrance to the palace is at the end of the rt. colonnade, where a few steps lead to

II. The **Bronze Gate**, worked with the arms of Paul V. and Alexander VII. It is flanked by two *pavonazzetto* marble columns, and surmounted by two angels, and a mosaic representing the Virgin and SS. Peter and Paul. Inside this gate the pope's Swiss guards,



in their particoloured uniform, are always on duty. Proceeding up the long corridor, a door on the rt. gives access to the inner staircase, constructed in 1866, by order of Pius IX. At the end of the corridor is the

III. *Scala Regia*, one of Bernini's most remarkable works, and celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads to the *Sala Regia*, built by Antonio di Sangallo, in the pontificate of Paul III., as a hall of audience for the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Pierino del Vaga, and is covered with frescoes illustrating various events in the history of the popes. The most remarkable of these paintings are the Absolution of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo* and *Federigo Zuccherò*; the Attack of Tunis in 1533, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by *Vasari*; and Frederick Barbarossa receiving the Benediction of Alexander III. in the Piazza of St. Mark at Venice, by *Giuseppe Porta*. The *Sala Regia* serves as an ante-hall to the *Sistina* and *Paolina* chapels.

IV. The *Cappella Sistina*, or *Sistine Chapel*, is so called from Sixtus IV., who built it in 1473, from the designs of Baccio Pintelli. It is a lofty oblong hall, 146½ feet long and 50½ feet wide, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, painted in imitation of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remarkable frescoes by eminent artists of the 15th century, whom the pope employed to decorate the chapel. "It was designed," says *Laanzi*, "to give a representation of some passages from the life of Moses

on one side of the chapel, and from the life of Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified." Two of these subjects are over the main entrance, and six on each side of the chapel. They stand in the following order. First Series, subjects from the Old Testament (on the l. looking towards the Altar, and the Last Judgment):—1. attributed to *Luca Signorelli*, "probably by *Pinturicchio* much restored," The Journey of Moses and Zipporah into Egypt, one of the best;\* 2. *Sandro Botticelli*, Moses slaying the Egyptian, and Moses driving away the Midianite Shepherds, &c., display "exuberant power and great grandeur of landscape"; 3. *Cosimo Rosselli*, The Overthrow of Pharaoh in the Red Sea; 4. *Cosimo Rosselli*, The Setting up and Destruction of the Golden Calf, and Moses delivering the Commandments, "these two are tame and devoid of interest"; 5. *Sandro Botticelli*, The Punishment of Korah, Dathan, and Abiram, the Rebellion of Korah; 6. *Luca Signorelli*, The Publication of the Law, and The Death of Moses. Second Series, subjects from the New Testament:—1. att. to *Perugino*, "probably by *Pinturicchio* much restored," The Baptism of Christ in the Jordan; 2. *Sandro Botticelli*, The Temptation of our Lord; 3. *Dom. Ghirlandajo*, The Calling of St. Peter and St. Andrew, one of the best; 4. *Cosimo Rosselli* and *Piero di Cosimo*, The Sermon on the Mount, more successful than 3, 4, 6; . *Perugino*, St. Peter receiving the Keys from our Saviour, "perhaps one of the finest of all his works"; 6. *Cosimo Rosselli*, The Last Supper. Over the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection of Christ, by *Dom. Ghirlandajo*, both much injured by restorations in the time of Gregory XIII. (Between the windows is a series of portraits of the popes, 28 of which are by *Botticelli*.) These grand works are highly interesting in the history of art, "those by

\* Studies for figures in this fresco are to be found in the famous 'Venetian Sketch-book.' See *Morelli's Italian Masters*, p. 276.

Botticelli being amongst the most important monuments of his art," but they have been much overlooked in the attraction offered by Michael Angelo's ceiling, which has given such celebrity to the Sixtine chapel.

The **Roof**, begun after Michel Angelo's return to Rome in 1508, at the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the completion of the cartoons, occupied only 20 months. The design was intended as a continuation of the scheme of Scripture history, already begun upon the walls by the older masters, but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of 9 compartments and subjects, from the Creation to the Deluge. Commencing from the side of the Last Judgment:—1. The Separation of Light and Darkness; 2. The Creation of the Sun and Moon; 3. The Creation of Trees and Plants; 4. The Creation of Adam; 5. The Creation of Eve; 6. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters, with the body of a female; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has ever produced. The whole subject was so much admired by Raphael that he made a drawing of it, which formed a part of Sir Thos. Lawrence's collection. 7. The Sacrifice of Noah. 8. The Deluge, with a multitude of small figures: this was the first subject which Michel Angelo painted, and it is conjectured that he found the effect unequal to his expectations in con-

sequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects.

9. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are 12 sitting figures of Prophets and Sibyls, the largest in the composition. They are in the following order, commencing from the entrance to the chapel:—on the l. on entering, Joel, the Sibilla Erithræa, Ezekiel, the Sibilla Persica, Jeremiah ("this figure may be fearlessly pronounced the finest that modern painter has conceived") and Zakariah; Jonah, over, in front of the Last Judgment: following on the opposite side, the Sibilla Lybica, Daniel, the Sibilla Cumeæ, Isajah, and the Sibilla Delphica. Nothing can be more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman and the prophets are full of inspiration. Each figure has its name inscribed beneath, and it is therefore unnecessary to particularise them. At the 4 corners of the roof are represented scenes in the history of the Jews, where the Lord exercised his power on behalf of his people; on the l. of the Last Judgment, and looking towards it, are—1. The Healing by the Brazen Serpent; 2. The Punishment of Haman; and at the opposite angles—3. David and Goliath, and, 4. Judith and Holofernes. In the triangular recesses between the Prophets and Sibyls, and in the arches over the windows, are a series of lovely groups of the history of the Virgin down to the birth of our Saviour.

The great fresco of the **LAST JUDGMENT** occupies the end wall opposite the entrance. The wall was previously covered with 3 frescoes by Perugino, representing the Assumption of the Virgin, the Finding of Moses, and the Nativity. Michel Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly 8 years. In order to encourage him in his task, the pope went in person to his house, accompanied by 10

cardinals;—"an honour," says Lanzi, "unparalleled in the annals of art." At the suggestion of Sebastiano del Piombo, the pope, "was anxious to have the picture painted in oils; but M. Angelo replied that he would not execute it except in fresco." In the upper part of the painting is the Saviour seated with the Virgin on his rt. hand, which is extended, exhibiting the print of the nail and the wound in the side. Above, in the arches of the vault, are groups of angels bearing the instruments of the Passion. On one side of the Saviour is the host of saints and patriarchs, and on the other the martyrs, with the symbols of their sufferings: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter with the keys, &c., "these huge gladiatorial figures detract utterly from the solemnity, and even from the meaning of the scene." Below is a group of angels sounding the last trumpet, and bearing the books of Judgment. On their left (rt. of the observer) is represented the fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape. "Single groups of demons struggling with guilty mortals are amongst the finest examples of anatomical knowledge." Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante from which Michel Angelo sought inspiration:—

"Batte col remo qualunque s'adagia."

On the opposite side the blessed are rising from their graves; while saints and angels are assisting them to ascend into the region of the blessed. "Examined in detail this work teems with merits of handling and marvels of knowledge, but taken as a whole it is heavy and expressionless in effect, while as to all sentiment of a religious character, it can only be called a parody of the most daring character."—*Kugler*. It is a remarkable fact in the history of the painting that it narrowly escaped destruction in the lifetime of the great artist. Paul VI. was dis-

pleased with the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michel Angelo said, "Tell His Holiness to trouble himself less about the amendment of pictures and more about the reformation of men." The pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the nickname of *Braghettone*, or the breeches-maker. M. Angelo submitted to the pope's will, but revenged himself on Messer Biagio of Cesena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right angle of the picture, standing in hell, as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope in order to have the figure removed, who declared that it was impossible; for though he had the power to release from purgatory, he had none over hell. In the last century Clement XII. injured the effect of the work by a repetition of the same affectation. We see it therefore under many disadvantages: the damp of three centuries, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect, and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican.

**V. Cappella Paolina.**—Near the Sixtine chapel, and opening from the S. end of the Sala Regia, is the Cappella Paolina, built in 1540 by Paul III., from the designs of Antonio di Sangallo. It is only used in great ceremonies, chiefly during the Holy Week. It is remarkable for two frescoes by *Michel Angelo*, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud, sur-

rounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, not in a good light. It represents the Crucifixion of St. Peter, and is a grand and stern composition. The other frescoes of this chapel, including the 28 portraits of popes, are by *Lorenzo Sabatini*, and *Federigo Zuccherò*, who painted the roof.

VI. *Sala Ducale*.—The great Hall leading from the *Sala Regia* to the *Loggie* of Bramante is called the *Sala Ducale*, in which the popes in former times gave audience to princes; it was reduced to its present form by Bernini under Alexander VII. The arabesque decorations and paintings are of the times of Paul IV. and Pius IV. (1555-59), and of Gregory XIII. It is now used for holding public consistories.

VII. *Galleria Sacra*.—Following the same staircase which leads from the *Scala Regia* to the *Sistine Chapel*, on the next floor we enter two rooms hung with modern pictures of sacred subjects, and especially martyrdoms, of which some by Fracassini, although talented in other respects, are most ghastly compositions. The second of these rooms opens into the

VIII. *Hall of the Immaculate Conception*.—The large fresco paintings by Podesti represent the definition of the dogma relating to the Virgin, from which the hall takes its name, by Pius IX., in the Vatican basilica. It is interesting to see the portraits of the prelates of that day. A door at the E. end of this room gives access to the

#### IX. STANZE OF RAPHAEL.

The *Stanze* are 4 chambers opening out of the second range of *Loggie*. Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, Bramantino, Il Sodoma, Bernardo della Gatta, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task when Raphael was

summoned by the pope in order to assist them. He was then in his 25th year, which fixes the date in 1508. The first subject which he painted here was the *Disputa*, or the Dispute on the Sacrament, in the *Camera della Segnatura*. The pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings by Il Sodoma. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is the establishment and triumphs of the Church from the time of Constantine. The subjects of the *loggia* were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the 2 figures of Meekness and Justice in the *Sala di Constantino*, all the paintings are in fresco. A few years after they were completed they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops are said to have lighted their fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal subjects were so much obliterated that

he considered it necessary to repaint many of them.

The Camera della Segnatura, as we have already mentioned, was the first painted; the Stanza of Eliodoro and the S. del Incendio the next; and the Sala di Costantino the last, after the death of Raphael, and by his scholars.

I. The Stanza of the Incendio del Borgo.—The subjects of the paintings in this room are the glorification of the Church, illustrated by events in the history of Leo III. and Leo IV. The selection of these pontificates is supposed to be complimentary to the name of the then reigning Pontiff, Leo X. The roof is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface when the other frescoes of the early painters were destroyed to make room for his works. It contains 4 circular paintings, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. The walls are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb called the Borgo, or the Città Leonina, in the pontificate of Leo IV., A.D. 847. This district was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastatius, it derived the name of "Saxonum vicus." The same authority tells us that, in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*, and that, in consequence of their carelessness, it was burnt to the ground. The tradition relates that the fire was approaching the Vatican, when the pope miraculously arrested its progress with the sign of the cross. In the background is represented a portion of the front of the old basilica of St. Peter's: in the balcony for the papal benediction is Pope Leo IV. surrounded by church dignitaries; on the steps below, the people who have fled to the sanctuary for shelter raise their outstretched arms, and implore

his intercession. On each side are the burning houses. On the rt. a group of men endeavour to extinguish the flames, while two fine female figures bear water to their assistance. On the l. are several groups escaping with their kindred. A group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The composition of this subject is of the very highest order: the forms and action of the principal figures bear evident marks of the influence of Michel Angelo. The details seem to have been suggested by the burning of Troy: the group on the l. of a young man carrying off his father recalls the story of Æneas and Anchises. A considerable part of the picture was painted by the scholars of Raphael: the group of Æneas by Giulio Romano. 2. Over the window, the *Justification of Leo III. before Charlemagne*, "executed chiefly by Raphael's pupils." The pope is represented clearing himself on oath of the calumnies of his enemies before the emperor, cardinals, and church dignitaries. 3. The *Coronation of Charlemagne by Leo III.*: a fine composition, partly painted by Raphael, and partly, it is said, by Pierino del Vaga. The pope and emperor, as in the *Incendio*, are portraits of Leo X. and Francis I. Almost all the figures in the other frescoes are likenesses of persons belonging to the court of Leo X. 4. The *Victory of Leo IV. over the Saracens at Ostia*, painted not by Raphael but by Giovanni da Udine, "except perhaps the portraits of the pope and his attendants, Giulio di Medici and Bibiena." The chiaroscuro subjects of this chamber are by Polidoro da Caravaggio: they are portraits of the princes who have been benefactors of the Church. One of them will interest the English traveller: it bears the inscription, *Aistulphus Rex sub Leone IV. Pont. Britanniam Beato Petro cœlestem facit*. Ethelwolf was king of England during the reign of Leo IV. (845-857), and was the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy

See. He is represented bearing his offering in a cup filled with coin; the other benefactors are Godefroy de Bouillon, Ferdinand the Catholic, Lothaire, and Charlemagne. The *doors* and *window-shutters* of all the Stanze are remarkable for their elaborate carvings by Giovanni Barile. They were copied by Poussin at the command of Louis XIII., as models for the Louvre: they are supposed to have been executed partly from designs by Raphael. Of the intarsia work, by Fra Giovanni da Verona, little remains. The mosaics of the floor, representing vases of fruit and the four winds in the corner, are from an ancient Roman villa.

II. The *Camera della Segnatura*, or *delle Scienze*, often called the Chamber of the School of Athens, contains subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence, completed in 1511, after a labour of three years. The *roof*:—The arrangement of the compartments and several of the mythological figures and arabesques had been completed by Sodoma, before the arrival of Raphael, who preserved them without change. The subjects painted by Raphael are the circular pictures containing the allegorical figures of the Virtues just mentioned, and a corresponding number of square ones illustrating them; thus we have Theology and the Fall of Man, Poetry and the Flaying of Marস্যas, Philosophy and the Study of the Globe, Justice and the Judgment of Solomon. The *walls*:—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which they correspond. 1. *Theology*, better known as the Dispute on the Sacrament, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth; the fathers of the Latin Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustin, sit on either side of it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets

of the Church. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of 10 majestic figures, representing patriarchs and the Evangelists; the conscientious study of detail marks this fresco as one of Raphael's earlier works. Underneath this composition are 3 *chiaroscuros*, by Pierino del Vaga, the central one representing the Angel appearing to St. Augustin on the seashore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry* (over and on each side of the window) represented by Mount Parnassus, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing on a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired figure, is reciting some verses which a youth on his rt. transcribes. Below these, and on each side of the window, are the lyric poets; on one side is Sappho holding a scroll which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio. Near this fresco is inscribed the date 1511. 3. *Philosophy*, well known by the popular name of the "School of Athens." A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. On a flight of steps in the centre of the composition stand Plato and Aristotle, holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the

earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. In the foreground and on the lower platform are the philosophers of lesser note. On the r. is Pythagoras, writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white cloak, with his hand in his breast, is supposed to be the portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the rt., Archimedes, under the likeness of Bramante, is represented tracing a geometrical figure on the floor, surrounded by a group of graceful youths attentively watching the progress of the demonstration: the young man in blue by his side is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are addressing two figures in the background, which are Raphael himself and Bazzi. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their masterly connexion with the principal action of the picture. "The group of youths round Archimedes is amongst the most interesting of Raphael's creations." The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael was well versed in the history of ancient times; he was also probably assisted by the learned men who lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, with some variations, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at

Athens, and altered several of the figures. One of the historical chiaro-scuros underneath, by Pierino del Vaga, represents the death of Archimedes. During the siege of Rome in 1849, one of the French balls penetrated this chamber, and slightly damaged a corner of the vaulting. 4. *Jurisprudence*, "a less important work," is represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has two faces, one with youthful features, the other with those of bearded old age, indicative of her knowledge of the past and future. On one side of the window, underneath the figure of Fortitude, Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the other, under Temperance, Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested by the ethics of Aristotle. The pope is the portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte, Julius III.

III. *Stanza of Heliodorus*, finished in 1514: the subjects illustrate the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. "The works in this stanza are considered the finest examples that fresco art can boast." The roof, much injured by damp, is arranged in 4 compartments, containing subjects from the history of the Old Testament: the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. The walls:—1. *The Expulsion of Heliodorus from the Temple*, taken from the 2nd chapter of the 2nd book of Maccabees, an allusion to the successful efforts of Julius II. in liberating the States of the Church from the enemies of the papal power. In the foreground lies Heliodorus prostrate under the boots

of a horse ridden by a figure in golden armour, accompanied by 2 figures with scourges rushing through the air. Behind are the attendants, carrying off booty. This is a group of extraordinary poetic power. In the background is Onias the high-priest, at the altar, praying for the divine interposition. In the l. of the fresco is a group of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs; the person with the inscription "Jo. Petro de Policariis Cremonen" in his hand was the Secretary of Briefs to Julius II. The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorous and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorous shows how far Raphael had profited by the inspirations of Michel Angelo, but he has here combined the dignity of form, the variety and boldness of the fore-shortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own. 2. The *Miracle of Bolsena*, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. A priest who doubted the doctrine of transubstantiation was convinced by the blood which flowed from the wafer he was consecrating. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raf. Riario, and below 4 bearers of the Pope's *Sedia Gestatoria*, with a masculine-looking female, evidently a portrait. This fresco was the last work completed by Raphael during the reign of that warlike pontiff. "The colouring of this fresco has placed Raphael on a level with the masters of

the Venetian school."—*Kugler*. 3. *S. Leo I. preventing Attila's entrance to Rome*, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of Italy. On the rt. of the picture Attila is represented in the midst of his cavalry shrinking in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X.; he may also be recognised as one of the attendant cardinals, which has been adduced as a reason for supposing that the painting was commenced in the reign of Julius II., while Leo was yet Cardinal de' Medici. "There are great beauties in the execution of this fresco, but it is not free from mannerisms and weakness."—*Kugler*. 4. The *Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the 4 lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who sleeps between the two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. of the window the angel is leading St. Peter from the prison while the guards are sleeping on the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. "This fresco has been repainted in several parts and the colours have consequently become opaque and heavy." The chiaroscuro subjects in this chamber are subjects allegorical to the reigns of Julius II. and Leo X. The mosaics on the floor are ancient, but rude in execution, the best portion being the Medusa's head



in the centre. One of the borders consists of the rostra of galleys under a series of arches.

IV. *Sala of Constantine*.—This large hall was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of *Justitia* and *Fides*, on each side of the great painting, were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by **Giulio Romano**, **Francesco Penni**, and **Raffaellino dal Colle**. The subjects are illustrative of the establishment of the Church, and their mode of treatment seems to have been suggested by the frescoes of *Pietro della Francesca* in the ch. of *S. Francesco* at *Arezzo*. 1. *The Defeat of Maxentius by Constantine at the Milvian Bridge*, entirely designed by *Raphael*, and executed by **Giulio Romano**. No other composition by *Raphael* contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. *Bellori* says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the moment when *Maxentius* in his retreat is driven into the *Tiber* by *Constantine*, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of *Maxentius* is flying over the bridge in disorder, while another on the l. hand is gallantly sustaining the last struggle of despair. In the midst of this tumultuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. *Lanzi* says that *Poussin* praised it as a fine specimen of *Giulio's* manner, and considered the hardness of his style well suited to the fury of such a combat. 2. *The Cross appearing to Constantine* while addressing his

troops prior to the battle by **Giulio Romano**. This and the succeeding subjects are the least interesting of the series: it is said that many deviations were made from *Raphael's* designs, and several episodes may be recognised which could not have entered into any composition dictated by his genius. The ugly dwarf in one corner is *Gradasso da Norcia*, celebrated in the poetry of *Berni*. In the background are several ancient Roman monuments—the *Moles of Hadrian*, the *Pyramid of Caius Cestius*, &c. 3. *The Baptism of Constantine by St. Silvester*, painted by **Francesco Penni** (*Il Fattore*), in 1524, who has introduced his portrait in a black dress with a velvet cap. This painting contains also a portrait of *Baldassare Castiglione*, dressed in black, and leaning against a column; and a view of the *Baptistry of the Lateran* 340 years ago. 4. *Constantine's donation of Rome to the Pope*, painted by **Raffaellino dal Colle**, has an interesting view of the old *Basilica of St. Peter's*. The 8 figures of popes on each side of these 4 large paintings are said to be by *Giulio Romano*. The *chiaroscuro* subjects below are by *Polidoro da Caravaggio*; the *Triumph of Faith* on the roof, a *Pagan statue* thrown from its pedestal and replaced by the cross, is an inferior work by *Tommaso Lauretti*; the other paintings of the vault are by the **Zuocheri**. During the siege of *Rome* in 1849 a French musket-ball passed through the window of this chamber, but did no further damage than the erasure of half of the letter *T* in the inscription, "*SIXTUS V. Pont.*" The mosaics which form the floor of this hall were discovered near the ch. of the *Scala Santa*, on the *Lateran*, in 1853, and placed here by order of *Pius IX.*; the arrangement is different from what it was in the ancient edifice, to adapt it to its present site.

From the *Sala of Constantine* a low door leads into the *Anticamera delle Stanze* (1), or *Sala degli Chiaroscuri*, originally painted by *Raphael*: the *Apostles* are by *G. d'Udine*, but have been ruined by *C. Maratti's* restorations; the other frescoes by the **Zuc-**

cheri and their school. From here open the Chapel of San Lorenzo on one side, and the Loggia of Raphael on the other; the former is not open to the public, but can be seen on application to the custode of the Stanze.\*

X. *Cappella di San Lorenzo* (2).—This little chapel is interesting in the history of art for its frescoes by *Fra Angelico da Fiesole*. It was built by Nicholas V. as his private chapel, and, as we have already remarked, is probably the only decorated portion of the Vatican Palace which is older than the time of Alexander VI. The frescoes represent different events in the lives of St. Stephen and St. Lawrence. Those on the walls are—*First or Uppermost Series in the Lunettes*: 1. The Ordination of Stephen. 2. Stephen distributing charity; 3. Preaching, a beautifully expressive composition; 4. His appearance before the Council at Jerusalem; 5. His being dragged to Execution; 6. The Stoning of the Martyr. *Second, or Lower Series*: 1. The Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V.; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution by St. Lawrence; 4. The Saint carried before the Prefect Decius; 5. His Martyrdom, A.D. 253. Upon the pilasters on each side of the lower course of frescoes are 4 Fathers and 4 Doctors of the Church, two of whom, SS. Athanasius and Chrysostom, transferred to canvas, are nearly obliterated, the others have been badly restored; on the roof are the 4 Evangelists with their symbols. "These remarkable frescoes evince a dramatic power and a skill in composition and drawing hardly shown by the master before, and prove that in his 61st year he was in the vigour of his art."—*Kugler*. It is related that, so completely had these beautiful frescoes been forgotten or lost sight of in the last century, that, when search was

made by Bottari to discover them after Vasari's indications, it was necessary to effect an entrance to the chapel through the window; and we have it on the authority of Goethe that it was one of the merits of a German artist then residing at Rome to have discovered the chapel of Nicholas V. The paintings were restored in the reign of Pius VII.

XI. The Loggie were begun by Julius II., from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple open portico, of which the 2 lower stories are supported by pilasters, and the third by columns. The only part painted by Raphael is that which faces the city, on the middle tier. The two other sides in continuation were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The Loggia of the lower story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael, and has been restored. The vaults of the small domes, in which are figured the devices of Leo X., the Medicean tricoloured Prince of Wales's feather, and the oxen-yoke, are particularly varied and elegant for their decorations. A bust of *Giov. da Udine* has been placed in the niche at the end of this gallery. The second story contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is divided off into 13 arcades, sustained by pilasters covered with stucco ornaments in low relief, and arabesques painted by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the then recently discovered paintings beneath the Baths of Titus. Nothing can surpass the grace and delicacy of these decorations; figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of *Sebastiano del Piombo*, they are full of interest.

\* The frescoes of Raphael in the Stanze, and of Michel Angelo in the Sixtine Chapel, have been well reproduced in carbon photographs by *Mr. Braun*, at Dornach, near Colmar.

Each coved vault of the 13 arcades contains 4 subjects connected with some particular epoch of Scripture history, executed from Raphael's designs by Giulio Romano, Pierino del Vaga, Pellegrino da Modena, Francesco Penni, and Raffaellino dal Colle. There are, therefore, 52 subjects in all. Of these, 48, being those of the first 12 arcades, represent different histories of the Old Testament; the last 4 are taken from the New, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the paintings of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and end with the building of the Temple of Solomon; they stand in the following order.—1. The Creation of the World, by Giulio Romano. The four subjects consist of—The Separation of Light and Darkness, of Earth and Water, the Creation of the Sun and Moon, and of Animals; amongst the latter the fabulous unicorn and the one-horned rhinoceros have been introduced. 2. The history of Adam and Eve. 3. The history of Noah. These 2 compartments are also by Giulio Romano: the Eve in the Fall, on the second, is supposed to have been painted by Raphael himself. 4. Abraham and Lot; 5. Isaac; both by Francesco Penni. 6. Jacob, by Pellegrino da Modena. 7. Joseph; 8. Moses; both by Giulio Romano. 9. A continuation of the same subject, by Raffaellino dal Colle. 10. Joshua; and 11. David, by Pierino del Vaga. 12. Solomon, by Pellegrino da Modena. 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by Giulio Romano. "These frescoes are now all attributed to Perino del Vaga."—Kugler. Lanzi justly says that "the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient grotesques; but they who saw it after it was finished, when the lustre of the gilding, the snowy whiteness of the stuc-

coes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise." The other 2 wings of this tier are of less interest; they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Sermoneta*, *Tempesta*, *Lorenzo Sabbatini*, &c. Those in the gallery forming the continuation of the Loggia of Raphael, and which were executed in the time of Gregory XIII., have been repainted.

**XII. Loggia of Mantovani.**—The third side of this gallery, next the Pope's apartments, hitherto neglected, has been painted by Signor Mantovani, and offers one of the best examples of modern pictorial decoration in Rome. The square subjects, representing the Passion of our Saviour, by Prof. Consoni. Some of the carved doors, which date from the time of Leo X., are fine specimens of sculpture in wood. The uppermost Loggia, on which the Pinacotheca opens, were painted in the pontificate of Clement VII. with maps and landscapes; that on the side which overlooks the city, and from which there is a fine view, was restored under Gregory XVI., the walls being covered with maps of European countries.

### XIII. PINACOTHECA, OR GALLERY OF PICTURES.

Although the Vatican Pinacotheca does not contain in all 50 pictures, it has many fine works of art, and it is rather an advantage, perhaps, that there are so few inferior works to distract the attention of the visitor from these. The collection is in rooms opening out of the upper Loggia; the painter's name and the subject are affixed to each picture.

The annexed plan will be useful to the visitor in following our notice of the contents of the Pinacotheca.

Before the French invasion of the Papal States at the close of the last century, almost all the pictures in the

Pinacotheca belonged to churches from which they were carried to the Louvre; and on being restored in 1815, instead of being returned to where they formerly stood, were retained by Pius VII., acting on the advice of Cardinal Consalvi and Canova, to form this collection.

#### Room I.

is merely a passage-room, in which the custode examines visitors' orders of admission.

#### Room II.

On the l. of the entry is a picture by **Leon. da Vinci**, St. Jerome (authentic), "the head highly finished in monochrome." Above it is, by **Guerchino**, St. John the Baptist. Next on the same wall are, by **Raphael**, The Christian Mysteries of the Annunciation, the Adoration of the Kings, and the Circumcision: 3 exquisite little subjects in Raphael's early manner (1501-1503), which originally formed the predella of the Coronation of the Virgin in the 3rd room. **Fra Angelico**.—The Legend of St. Nicholas of Bari, a predella in two parts, formerly in the sacristy of S. Domenico at Perugia, from which they were carried by the French to Paris, where the third still remains. Above it is 'The Incredulity of St. Thomas, by **Guerchino**, a fine composition; the head of the Saviour is particularly grand. Next the window is a **Murillo**, Martyrdom of S. Pietro de Arbus, and above it, The Virgin and Child, with St. Jerome, by **Francia**, sadly retouched. Between the two windows is a **Carlo Crivelli**, a Pietà (a lunette); and in the next corner, A Holy Family, by **Benvenuto Garofalo**; the Virgin and Child, St. Joseph, and St. Catherine; formerly in the picture gallery at the Capitol. On the right of the door are the 3 Theological Virtues, Faith, Hope, and Charity, by **Raphael**, beautiful circular medallions with angels, in monochrome; these lovely subjects formed part of the predella to Raphael's picture of the Entombment now in

the Borghese Gallery. On the fourth wall is **Fra Angelico's** charming little picture of the Virgin and Child, with Saints and Angels; next to it, **Perugino's** St. Benedict, St. Placidus, and Sta. Flavia, from the pilasters forming the sides of the Ascension at Lyons, formerly in the Benedictine Church of S. Pietro de' Casinensi at Perugia, from which it was removed by the French; above it is a Holy Family, by **Bonifazio Veneziano**. Continuing to the right is a predella, by **Ercolo Roberti de' Grandi**, with the miracles of St. Hyacinthus, consisting of several subjects; and above, The Marriage of St. Catherine, by **Murillo**. This painting was presented to Pius IX. by the Queen of Spain. An inferior work, the Adoration of the Shepherds, is attributed to the same master. Next the door is a Pietà, att. to **Andrea Mantegna**. Formerly in the Aldrovandi Gallery at Bologna.

The Return of the Prodigal Son, by **Murillo**, which was presented to Pius IX. by the Queen of Spain, together with the Marriage of St. Catherine, and formerly occupied a place in this room, is now in the possession of the Earl of Dudley, who having in his collection the other five pictures illustrating that touching parable, painted by **Murillo**, was extremely desirous to complete the series by obtaining the sixth, in exchange for which he presented to the Pinacotheca the **Beato Angelico** described above, and the **Bonifazio Veneziano**, besides a pecuniary compensation of 1000*l.*

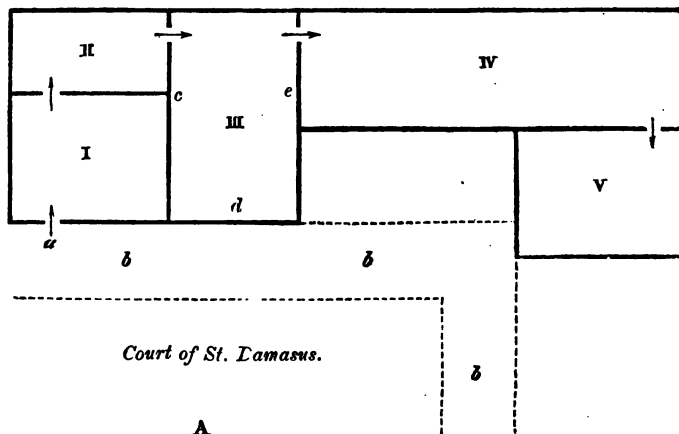
#### Room III.

THE COMMUNION OF ST. JEROME, by **Domenichino**. This magnificent work, the undoubted masterpiece of **Domenichino**, is generally considered second only to the Transfiguration of Raphael, opposite to which it stands. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the ch. of the Ara Cœli, at Rome, but the monks quarrelled with **Domenichino** and placed the picture out of sight. They after-

wards commissioned Poussin to paint an altarpiece for the ch., and, instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only 2 painters in the world, Raphael and Domenichino. To him, therefore, we are indebted for the preservation of this masterpiece of the Bolognese school. The painting afterwards belonged to the ch. of S. Giro-

lamo della Carita, from which it was removed to Paris. St. Jerome, who died at Bethlehem, is represented receiving the Sacrament from St. Ephraim of Syria, clothed in the vestments of the Greek Church: the deacon bearing the sacramental chalice wears the dalmatica, and the kneeling attendant holds the volume of the Gospels. Santa Paola, on her knees, kisses the hands of the dying saint. The Arab in a turban and in the background, and the lion, give variety to the composition, and identify it with the scene

PLAN OF THE PINACOTHECA AT THE VATICAN.



a. Entrance.  
b b. Upper Loggia of Palace.  
c. The Communion of St. Jerome.

d. The Madonna da Foligno.  
e. The Transfiguration.

in which the action is laid. The landscape seen through the arch is very characteristic of Domenichino's style in this department of art. On the lower part of the painting is the inscription *DOM: ZAMPERIUS BONON F.A., MDCXIV.*

The Madonna da Foligno, by Raphael, painted originally for the high altar in the ch. of the Ara Cœli, and transferred in 1565 to the convent of Sant' Anna, or *delle Contesse*, at Foligno. It was executed about the time (1511)

when Raphael was engaged on the frescoes in the Stanze. The Madonna is represented with the Child seated on the clouds, surrounded by cherubs. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, a native of the town, uncle of the abbess of Foligno, and secretary of Julius II., at whose cost the picture was painted. On the other side are St. Francis and St. John the Baptist. Between these two groups stand an angel holding a tablet, which is said to have borne an inscription

recording the names of the donor and the painter, with the date. In the background is a city with a bomb falling on it—an allusion, it is supposed, to the preservation of S. Conti during the siege of Foligni, or from lightning. This picture is one of Raphael's most remarkable examples for the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those holy aspirations which were the characteristics of his life. The picture was taken to Paris, where it was transferred to canvas (having been originally painted on wood), in doing which it was a good deal injured, and, what is still worse, considerably retouched; indeed, the outstretched arm of St. John appears to have been entirely repainted.

The TRANSFIGURATION, by Raphael, the last picture of the immortal master,\* was painted for the cathedral of Narbonne by order of Cardinal Giulio de' Medici, then archbishop of that city, and afterwards Clement VII.; it was not completed when the illustrious artist was cut off by death at the early age of 37, and was suspended over the couch on which his body lay in state, and afterwards carried before it at his funeral, while the last traces of his master-hand were yet wet upon the canvas. "A considerable portion (about one-third) was painted by Raphael's scholars. The upper part and left hand side of the lower part are by his own hand. The lower part to the r. is mostly by Giulio Romano."—*Kugler*. For several years this picture stood in the church of S. Pietro, in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual stipend. The upper part of the composition is intended to represent Mount Tabor; the 3 Apostles

are lying on the ground, unable to bear the light proceeding from the divinity of Christ, who is floating in the air with Moses and Elijah, as a personification of the power of the Lord and the source of Christian consolation. The scene below is a representation of the sufferings of humanity: on one side are 9 of the Apostles; on the other a group of persons are bringing to them a demoniac boy. Two of the Apostles point upwards to indicate the only Power by whom he can be cured.\* The 2 figures who are seen kneeling under the tree on the mount in adoration are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, as the patron saints of his father Giuliano, and of his uncle Lorenzo the Magnificent.

#### ROOM IV.

To the r. on entering is The Virgin and Child surrounded by Angels in the clouds, with various saints underneath: St. Sebastian, a fine figure, pierced with arrows; St. Francis with the cross, St. Anthony of Padua with the lily, St. Nicholas, St. Ambrose, and St. Catherine of Alexandria, by Titian. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make it a companion picture to the Transfiguration. In the middle is the inscription "Titianus faciebat." It was painted for the ch. of S. Nicola dei Frari at Venice. Next to this is St. Margaret of Cortona, by Guercino, purchased by Pius IX. for the gallery; in the corner is The Martyrdom of St. Lawrence, by Spagnoletto, of no great merit. Continuing round to the l. is The Magdalen, by Guercino, restored by Camuccini, painted for the ch. of the Convertite in the Corso. Next comes The Coronation of the Virgin, by Pinturicchio; below, St. Francis, kneeling in the midst of the Apostles and other saints in adoration, painted for the Church of La Fratta in Perugia. The Resurrection, attributed to Peru-

\* See note in 'Kugler,' p. 524.

\* See note in 'Kugler,' p. 524.

gino (also said to have been executed by Raphael or Lo Spagna from Perugino's designs) painted for the ch. of S. Francesco de' Conventuali at Perugia. *The Madonna di Monte Luce*, by **Giulio Romano** and **il Fattore** or **F. Penni**, painted for the convent of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which was in Sir Thomas Lawrence's collection. His occupations increasing, he had only commenced the upper part of the composition shortly before his death: it was afterwards finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ crowning the Virgin in the heavens, is by far the best. The lower, representing the Apostles assembled round the tomb of the Virgin, is by Francesco Penni, and weak and ineffective. *The Presepe*, by **Lo Spagna**—The Adoration: the Virgin and Joseph are kneeling on each side of the infant Saviour; in the background on l. are the 2 shepherds and the 3 kings arriving with their attendants. This picture, called *il Santo Presepe*, has been attributed to Perugino, Raphael, and Pinturicchio; it was painted for the ch. of La Spinetta near Todi. *The Coronation of the Virgin*, by **Raphael**, painted for the ch. of the Benedictine Monastery of S. Pietro dei Casinesi at Perugia. It is one of the earliest works of Raphael (1502), and was executed during his residence at Città di Castello. The Virgin and the Saviour are throned in the heavens, surrounded by angels bearing musical instruments, and cherubs above. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture described above. "An important picture . . . there is a very evident attempt to give the figures greater life, motion,

and expression than had been before attempted in the school, e.g. the head of the three youths looking upwards, though the effort has not been entirely successful."—*Kugler*. The *Predella* once attached to this picture is preserved in room II. The *Madonna and Child*, throned, with S. Lorenzo, S. Louis of Toulouse, S. Herculanus, and S. Constantius in adoration, by **Perugino**. "A splendid work" (1495). This picture was formerly in the Palazzo Comunale at Perugia. In the corner is **Sassoferrato**, The Virgin and Infant Christ seated on the moon. On the middle of the third wall is *The Entombment of our Lord*, by **M. A. Caravaggio**, a fine specimen of light and shade, powerfully painted, but deficient in religious expression. It formerly stood in the Chiesa Nuova at Rome, and is copied in mosaic in the chapel of the Holy Sacrament in St. Peter's. And in the corner next the window is A Doge of Venice—probably A. Gritti—by **Titian**, a fine portrait, formerly in the Aldrovandi gallery at Bologna. The three spaces between the windows are occupied by another Ancona in 3 compartments, by **Nicolò da Foligno**; in the centre the Crucifixion with the 3 Marys, and on each side 2 Saints: removed from the Lateran collection. **Melozzo da Forlì**: Sixtus IV. giving audience, a fresco originally painted on the walls of the Vatican Library, and removed, "to its great damage," by Leo XII. The figures are all portraits, and are full of character: the 2 figures on rt. and near the pope are his 2 nephews—**Giuliano della Rovere**, afterwards Julius II., in a Cardinal's dress, and **Cardinal Pietro Riario** in that of the monastic order to which he belonged. In the centre, the kneeling figure is **Platina**, Librarian of the Vatican and the historian of the popes. In the background are 2 young men—**Giovanni della Rovere**, brother of Julius II.; and the tallest, in a blue dress, **Girolamo Riario**, nephew of Cardinal Pietro, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì. This fresco was com-

missioned by him and by his brother the cardinal, to both of whom, while in possession of the sovereignty of his native city, Melozzo was indebted for encouragement and patronage. A large Gothic altar-piece in 14 compartments, by **Nicolò da Foligno**: the Coronation of the Virgin by the Saviour in the centre; above an *Ecce Homo*, with Saints, Angels, Cherubs on either side, and portraits of the Doctors of the Church. On each side are full-length figures of 6 saints; whilst on the predella below are small figures of the Apostles and 15 female saints. Painted in 1456, and signed, brought from the Museum at the Lateran.

#### ROOM V.

On entering this room, the first picture to the l. is *S. Romualdo*, by **Andrea Sacchi**. The saint and his two companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order. Next to it is **Correggio**: Christ sitting on the clouds, with extended arms, surrounded by a host of angels, formerly in the Marescalchi Gallery at Bologna. Above which is *The Virgin enthroned*, called *The Madonna della Cintura* by **Cesare da Sesto**, between *S. John* and *S. Augustin*, signed and dated 1521. The expression of the saints is very fine. Last on the same wall is *The Madonna and Child in glory*, with *St. Thomas* and *St. Jerome*, by **Guido**; the heads are beautiful. Proceeding to the right, near the window, is *St. Helena*, the mother of *Constantine*, with the *Vision of the Holy Cross*, by **Paolo Veronese**; and next *The Virgin and Child enthroned*, between *St. Jerome* and *St. Bartholomew*, by **Alessandro Buonvicino**, called *Il Moretto da Brescia*; a good specimen of the master. On the third wall are, *The Ecstasy of S. Michelina*, by **Baroccio**—it was formerly in the ch. of *S. Francesco* at *Pesaro*; *The Miracle of St. Gregory the Great*, by **Andrea Sacchi**; *The Annunciation*, by **Baroccio**, formerly stood in one of the chapels of *S.*

[*Rome.*]

*Maria* at *Loreto*, but was carried to *Paris* in 1797: on its restoration it was retained in *Rome*, in exchange for a copy in mosaic. On the fourth wall are—the *Martyrdom of St. Erasmus*, by **N. Poussin**, the largest historical subject he ever painted—it is copied in mosaic in *St. Peter's*; *The Crucifixion of St. Peter*, by **Guido**, classed among **Guido's** best works, and said to have been painted in imitation of **Caravaggio**, and to have been so much admired that it procured him the commission for the *Aurora* in the *Rospigliosi Palace*, "powerful and heavy, but it might pass for an enormous and horrible *genre* picture"; *The Martyrdom of S. Processus* and *S. Martinianus*, by **Valentin**—an imitation of **Caravaggio** by the ablest of his French pupils, but seems hardly worthy of a place in this collection: it has been copied in mosaic in *St. Peter's*.

#### XIV. MUSEUM OF SCULPTURE.

##### ORDER OF THE GALLERIES.

	PAGE
1. Staircase . . . . .	290
2. Hall of the Greek Cross . . . . .	290
3. Rotonda, or Circular Hall . . . . .	291
4. Hall of the Muses . . . . .	292
5. Hall of the Animals. . . . .	292
6. Gallery of Statues and Busts . . . . .	293
7. Cabinet of the Masks (reserved) . . . . .	295
8. Balcony outside ditto . . . . .	295
9. Octangular Belvedere Court . . . . .	295
10. Hall of Meleager. . . . .	299
11. Round Vestibule. . . . .	299
12. Square Vestibule. . . . .	299
13. Pio Clementino Museum . . . . .	300
14. Chiamamonti Corridor . . . . .	300
15. Braccio Nuovo . . . . .	303
16. Corridor of Inscriptions (reserved) . . . . .	306
17. Hall of the Biga . . . . .	308
18. Hall of the Candelabra . . . . .	308
19. Corridor of Raphael's Tapestries . . . . .	310
20. Gallery of Maps . . . . .	311
21. Etruscan Museum . . . . .	311
22. Egyptian Museum . . . . .	316

The entrance to the Museum is behind the *St. Peter's* by the *Via dei Fondamenti*, and through the garden gate; it is open every day, from 9 A. M. to 3 P. M., except Thursday, Saturday, Sunday, and festivals. Permissions are obtained gratis from the pope's major-domo, to whose office in the court of *S. Damasus* the *Swiss Guards* will direct visitors. They are usually to be had also at the consu-

u



lates, banks, and libraries in Piazza di Spagna. In this, as well as the other departments of the Vatican, the principal objects of interest will be found indicated in the following pages; but visitors who wish for a more comprehensive catalogue will find that of Prof. H. Massi, Custodian of the Museum, very exact and complete. It may be purchased at the entrance, in three languages.

The visitor, ascending a noble staircase, constructed by Simonetti, under Pius VI., and adorned with entablatures and columns of marble, granite, and porphyry, gains access to the

2. *Hall of the Greek Cross*, built from the designs of Simonetti, a noble hall, with one of the finest modern doorways, ornamented by two colossal Egyptian statues in red granite, found in Hadrian's villa; they serve as Caryatides to support the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva in the centre, found among the ruins of Cicero's villa at la Rufinella, below Tusculum, in 1741. The one representing a flower-basket was discovered in the Villa de Quintili, at Roma Vecchia, near the Appian Way. The principal objects in this hall are the two immense sarcophagi of red Egyptian porphyry, the largest known, and probably the largest ever made out of that material. One of these (566) is the *SARCOPHAGUS OF CONSTANTIA*, the daughter of Constantine, found in the tomb erected to her by the emperor near the church of S. Agnese fuori le Mura. It is ornamented with bas-reliefs representing a vintage, a Christian as well as a bacchanalian emblem. Constantia died A.D. 354, and, although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, some antiquaries are disposed to consider it older than the 4th century. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his

successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI., as a companion to the *SARCOPHAGUS OF THE EMPRESS HELENA*, 589. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with high-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with figures of Victory and festoons of flowers and fruit. It was found in the tomb of our countrywoman, St. Helena, now called the Torre Pignattara, beyond the Porta Maggiore, and was removed by Anastasius IV. to the Lateran, from where it was brought to this museum by Pius VI. The sarcophagi of Sta. Constantia and Sta. Helena were so much mutilated when removed to the Vatican as to require extensive restorations, especially the latter, owing to the high-reliefs with which it is covered; its restoration required the labour of 25 artists during as many years, in consequence of the great hardness of the material, and the excessive difficulty of working it, and cost upwards of 90,000 scudi—very nearly 20,000*l.* sterling. The most remarkable statues in this hall are—571. Euterpe with the flute. 572. Bust of Didius Julianus; and 585. Marciana, the sister of Trajan; 574. An extremely valuable *replica* of the Venus of Cnidos, the chef-d'œuvre of Praxiteles. Vasari mentions this statue in his life of Bramante. 592. A veiled Augustus as Pontifex Maximus. The 2 Sphinxes at the bottom of the stairs (578, 579) in grey granite were found near the Vatican. Behind the sarcophagus of St. Helena is a curious cippus (590), found in the ruins of a villa near Tivoli, bearing the name of Syphax, king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. There is much doubt as to its authenticity; indeed by some it has been pronounced to be an absolute forgery. Livy refers to the statement of Polybius that Syphax was led in triumph, and, though he admits that Polybius is an authority by no means to be slighted,

contents that Syphax died previously at Tibur. As it is clear from this that the circumstances attending the death of Syphax were doubtful in the time of Livy, it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was discovered in the 15th century. The principal facts it relates are the death of Syphax in captivity at Tibur in his 48th year, and the erection of this monument by P. C. Scipio. The following is a copy of this inscription:—SYPHAX NVMDIÆ REX—A SCIPIONE AFRC. JUR. BEL. CAUSA. —ROM. IN TRIVMPH. SUM. ORNU. CAPTIVS PERDUCTUS.—IN TIBURTINO TERRI RELIGATE—SUAMQUE SERVIT V IN ANI REVOL—SUPEREAM D CLAUSIT—ETATIS ANN. XLVII. M.V.I.D.XI. CAPTIVVS V. OBRUT—P. C. SCIPIO CONDITO SEPUL. On the wall above this is a finely-engraved inscription recording the restoration by the Empress Helena of her *Thermae*, near S. Croce in Gerusalemme, near the Sta. Maria Maggiore. At the bottom of the stairs is (600) a recumbent statue of a river god, supposed to represent the Tigris; the restorations of the head, right arm, and left hand are attributed to Michel Angelo: and on the landing-place, near the entrance to the Museo Gregoriano, bas-reliefs (604) of Cybele enthroned, and of (605) a Dacian prisoner; and 2 columns of the rare black Egyptian porphyry.

3. *Rotonda* or *Circular Hall*, built by Pius VI. from the designs of Michel Angelo Simonetti. In the centre is a grand basin in porphyry, 41 ft. in circumference, found in the Baths of Diocletian. The floor beneath is formed by a fine mosaic pavement found at Otricoli in 1780, representing the head of Medusa in the centre, with the battle of the Centaurs and the Lapithæ; wreaths of flowers and fruit and groups of sirens and marine divinities in concentric bands around. The marine monsters in black mosaic, and fine group representing Neptune on his car drawn by hippocampi, were

found near the *Thermae* of Caracalla. On each side of the entrance are 2 colossal hermes, found in Hadrian's villa, representing Tragedy and Comedy. Round the hall are statues and colossal busts in the following order, beginning on the rt. hand:—539. Jupiter, found at Otricoli, very fine. 540. The Braschi Antoninus, a colossal statue, found in 1733, at Santa Maria della Villa, near Palestrina, on the site of one of Hadrian's villas. The drapery is a modern adaptation, and, from being of an inferior quality of marble full of spots, produces a disagreeable effect. This statue belonged to Duke Braschi, from whom it was purchased for 12,000 scudi by Gregory XVI. 541. Faustina, wife of Antoninus Pius, from Hadrian's villa. 542. Statue of a draped female, restored as Ceres, from the theatre of Pompey. 543. Head of Hadrian, found in his mausoleum, a work of very fine sculpture, perfect, interesting as a work of art, and as a grand intellectual head; it is supposed to have belonged to the colossal statue of the Emperor that stood in the vestibule of his tomb (see p. 147). 544. In the central niche is the bronze statue of *Hercules*; one of the largest of the ancient bronze statues existing, being 15 ft. high. It retains a considerable portion of its gilding, and was discovered in the autumn of 1864 under the foundations of the Palazzo Pio di Carpi, on the site of the Theatre of Pompey (p. 142). It was found enclosed in a chamber formed of marble slabs at a depth of 30 ft., having evidently been thus hidden for its preservation. Considerable difference of opinion has been expressed as to the period from which it dates, and its merit as a work of art; to us it appears of a time long posterior to that of Pompey, and to date probably from the Gladiatorial school of the age of the Antonines, being heavy and coarse in its proportions. "It is more remarkable for having been an oracular statue than for its beauty. The most striking feature of this Hercules is a hole in the back of the head through which a full-grown youth can easily penetrate into the

colossus."—*Lanciani*. The left foot and the top of the head have been restored. Coins of the Emperor Maximianus were found with it, it was, therefore, probably hidden during the reign of that emperor; it was purchased by Pius IX. from Sig. Righetti for a sum exceeding 10,000*l.* sterling. 545. Colossal bust of Antinous, from Hadrian's villa, where it was discovered by Count Fede in 1790. 546. The colossal statue, called the Barberini Juno, of excellent sculpture, discovered by Cardinal Francesco Barberini, on the Viminal, near the ch. of S. Lorenzo Panisperna. On the pedestal is a curious bas-relief of the games in a circus. 547. The Ocean, by others called the Sea Divinity Glaucus, a colossal hermes, discovered between Pozzuoli and Baiae, on the Gulf of Naples. 548. Statue of Nerva, discovered near the city walls, between the Lateran and the Sessorian basilicas; the arms restored. 549. Colossal head of Serapis, discovered near the Frattocchie, the site of Bovillæ, on the Apian Way. 550. A fine colossal statue of Claudius, with the attributes of Jupiter, found at Civita Lavinia, in 1865. 551. Bust of Claudius, crowned with the civic crown of oak-leaves: from Otricoli. 552. Juno Sospita, or Lanuvina, with the goatskin, shield, and sandals, discovered probably on the site of the Sanctuary of Juno Sospita on the Palatine, by the Paganica family, in whose possession it formerly was. 553. Plotina, wife of Trajan, from the Villa Mattei. 554. Julia Domna, wife of S. Severus. 555. Genius of Augustus, from the Palazzo Colobrano at Naples. A veiled figure, as Pontifex Maximus, with a cornucopia. 556. Head of Pertinax on a modern bust.

#### 4. The Hall of the Muses (10).

The dome is supported by 16 marble columns, with ancient Corinthian capitals, from Hadrian's Villa. Nearly all the statues and busts were found in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. That of a panther

was found in the March of Ancona, the head of Medusa near the arch of Gallienus, and the theatrical groups at Porcareccia, near the site of ancient Lorium. Some of the hermes of the philosophers and great men of antiquity have their names inscribed in Greek characters; they are highly interesting as portraits. The Muses are also characteristic figures. *Ante-room*.—490. Diogenes. 491. Silenus. 492. Sophocles, from the garden of the *Mendicanti*, near the Temple of Peace. 495. Bacchus in female attire. 496. Homer. *Central Hall*.—498. Epicurus. 499. Melpomene. 500. Zeno. 501. Bas-relief, Centaurs and Lapithæ. 502. Æschines. 503. Thalia. 504. Urania. 505. Clio. 506. Demosthenes. 507. Antisthenes. 508. Polymnia. 509. Metrodorus. 510. Alcibiades, found on the Cælian. 511. Terpsichore. 512. Epimenides. 514. Socrates. 515. Calliope. 516. Apollo Musagetes. 517. Erato. 518. Themistocles. 519. Zeno. 520. Euterpe. 521. Euripides. *Ante-room*.—523. Aspasia, with the name: this unique bust was found on the site of Castrum Novum, near Civita Vecchia. 524. Sappho. 525. Pericles. 528. Bias. 530. Lycurgus, from the excavations of Centocelle. 531. Periander. 489, 997, 526, and 527. Four headless hermes, bearing the names of Thales, 497; Cleobulus, 488; Solon, 526; and Psittacus, 527.

5. *Hall of the Animals*, divided by a vestibule into 2 parts, and paved with mosaics chiefly found at *Palestrina*. The collection of sculptures of animals in this hall is the finest of the kind ever formed, and fully confirms the statement of Pliny respecting the excellence of the Greek representations of animals. It has been with truth called a menagerie in marble. The following are the most remarkable objects. The two dogs of Molossus, on each side of the entrance, among the best works of the collection, are one from the Pighini collection, the other from La Chiaruccia, near Civita Vecchia. *Left-hand*.—228. A group of a Triton and a Nereid. 213.

Hercules leading away Cerberus. 205. A camel's head. 201. A crocodile; a sphinx, in flowered alabaster. 194. A sow and pigs, supposed to allude to the history of Alba Longa, from the garden of the Barberine nuns, on the Quirinal; the head of an ass crowned with ivy. 208. A group of Hercules slaying Geryon, and carrying off his oxen. 195. A lion tearing a horse. *Right-hand*.—116. Greyhounds playing. This delightful group, along with the opposite one (n. 117), and a third greyhound (n. 169), was discovered at Monte Cagnolo, or Canino, near Civita Lavinia. 124. The celebrated group of Mithras stabbing the bull, with the dog, the serpent, and the scorpion, the mystical types of the Mithraic worship. The two small mosaics let into the wall on either side of this group, representing the one a group of goats, the other a lion attacking a bull, were found in the Villa Adriana. 132. A stag in flowered alabaster; a lion in yellow breccia, with the teeth and tongue of differently-coloured marble. 156. A large lion in grey marble. 170. A lion with a ball under his paw. 130. The rape of Europa. 134. Hercules and the Nemean lion. 137. Group of Diomedes and his horses slain by Hercules. 138. Young centaur, with Cupid on his back, found near the Lateran in 1870. 139. Equestrian statue of Commodus throwing a javelin, from the Mattei collection. 151. Ara, with a slaughtered victim, from the Villa Mattei. 153. A beautiful small group of goats with a sleeping shepherd, called Endymion. 154. Panther in Oriental alabaster, the spots formed by inlaid black and yellow marble. 157. Votive relief with a rural scene, brought from Otricoli. 158. Cupid in a biga, drawn by boars. 228. Triton carrying off a nymph, discovered in a pozzolana pit in the Vigna degli Effetti, outside Porta Latina. 232. Fragment of the Minotaur, formerly in the Cavaceppi collection. 247. A large basin of Breccia di Serravezza, supported by 3 double Herms. 119. *A pointer pointing, in the same material.* 107-173. Groups of a stag

and a roebuck, each seized by a bloodhound; restored by Franzoni.

6. Gallery of Statues, collected by Clement XIV., and especially by Pius VI., in the halls belonging to the Casino of Innocent VIII.—In the centre is a *Puteal* of archaic form. On the rt. hand (248) a statue of Clodius Albinus, in armour, bearing the inscription, C. CÆSAR. GERMANICI CÆSARIS F. HIC CREMATVS EST; the head of an inferior style to the armour, which is beautifully sculptured. It stands on a travertine pedestal, and was brought from the *Bustum* at the Piazza degli Otto Cantoni, near the Mausoleum of Augustus. The modern bas-relief above is by Michel Angelo, representing Cosimo II. of Tuscany expelling the vices and welcoming the virtues, sciences, and arts at Pisa. 250. The Eros of Cenocelte, also called the Genius of the Vatican. This Torso has been thought to be from an original by Praxiteles. This, however, is doubtful. It is in Parian marble, and was found among the ruins of a Roman villa, called Centocelle, on the Via Labicana, outside of the Porta Maggiore; it was evidently winged, the holes for the insertion of the wings being visible on the shoulders. 251. Copy of the Doryphorus of Polyctetus restored, with vase in his right hand. 253. Mutilated statue of a Triton, discovered in the farm of St. Angelo, in the neighbourhood of Tivoli. 255. A sitting statue of Paris holding the apple, from the Altemps collection: it is placed upon an altar dedicated to Hercules by the artisans of the imperial mint, in the reign of Trajan, whose names are engraved on one of the sides. 256. Hercules. 259. So-called Minerva Pacifera, originally in the garden of the Palazzo Fiano. The head belongs to another statue of different style and marble, and the masculine character of the body seems to justify the opinion of those who think it to be a statue of Apollo in the long choragic garment. The bronze helmet in the hand is ancient. 261. The so-called Penelope, a fine example of archaic Greek sculpture, much restored

however; it reminds one of the metope of the Partheon. 262. Caligula; the bas-relief below represents a gold-beater, with his name and calling. *Aurifex Bactiarius*. 264. A copy of the Apollo Sauroctonus of Praxiteles, found in 1777, in the ruins of Augustus' palace on the Palatine, and purchased from Gavin Hamilton; there is a celebrated repetition of it in bronze in the Villa Albani, and another marble copy in the Louvre. 265. The AMAZON, one of the good statues in this collection, but inferior to that of the Museum of the Capitol; from the inscription on the pedestal it appears to have once stood in a portico or schola of the Physicians, erected in the time of Augustus. Both arms badly restored. The statue was originally in the Villa Mattei. 270. A sitting female figure as Urania, found in the villa of Cassius at Tivoli; the head does not belong to the statue. 271. A sitting figure of the comic poet Posidippus, found near the ch. of S. Lorenzo in Panis Perna, on the Viminal. It was transferred to the Villa Montalto, at Frascati, then to the Jenkins collection, and finally to the Vatican. *Left Side*.—390. A corresponding statue of Menander, found at the same place. These two statues, which formerly stood in the ch. of St. Lorenzo Panis Perna, were converted into saints, as is evident from marks of the points of the metal halos of glory on the heads, and the bronze sandals on the feet, to protect them from the kisses of the devotees. 393. Statue of the abandoned Dido. 394. Neptune. 395. An interesting Apollo treated in an archaistic manner. 396. A wounded Adonis, called also the Barberini Narcissus. 397. A reclining statue of Bacchus. 399. Group of Æsculapius and Hygeia, brought from the Forum of Præneste. 401. Procris falling dead at the foot of Cephalus. 405. Danaid, discovered in the garden of the Padri Dottrinarii at Palestrina (Præneste). 406. The second repetition of the celebrated *Faun of Praxiteles*, discovered at *Fallerone*, in the March of Ancona. 414. The celebrated recumbent statue of the *ARIADNE*, formerly called Cleopatra, because the armlet has some resemblance to a serpent. The drapery is managed with skill, and altogether it is one of the interesting draped statues in the Museum, it was found near Lunghezza. It is celebrated by Castiglione, under the name of Cleopatra, in a beautiful Latin poem written in honour of its discovery, a copy of which, engraved on marble, is placed alongside. 412, 413. The Barberini candelabras, on each side of the Ariadne, were found by Bulgarelli, in the so-called Academy of Hadrian's Villa, near Tivoli, and were purchased by Cardinal Francesco Barberini. The bas-reliefs on the bases represent Jupiter, Juno, Mercury; Mars, Venus, and Minerva. 416. A bas-relief in 3 compartments, the central one of Ariadne abandoned, resembling the statue (414). 420. Statue of Lucius Verus, on a pedestal, inscribed *TI. CÆSAR. DRVSI. CÆSARIS. F. HIC. SITVS. EST*. There are other pedestals here, inscribed with the names of Titus Cæsar, the son of Livilla, the daughter of Germanicus, of another child of Germanicus, and of a son of Vespasian (see p. 144), from the *bustum* near the Mausoleum of Augustus, in the Piazza degli Otto Cantoni. 462. Egg-shaped cinerary urn of Oriental alabaster found on the same site with the cippus of Livilla in 1777: it is supposed to have contained the ashes of some member of the Imperial family not deposited in the mausoleum, as was the case of those who met with violent deaths, like the two Agrippinas, and Livilla (Julia), the youngest child of Germanicus, whose inscription, instead of stating she was burned here, has upon it "hic sita est." At the extremity of this apartment, leading to the Hall of the Masks, in the recess of the window overlooking the Giardino Belvedere, is the, 422, Puteal, known as the Pozzo Giustiniani, from having formed a part of the marbles in the palace of that family; on it are sculptured three bacchanalian groups, in each of which Bacchus and Silenus are represented as the principal personages; it is of a good period of art, and, as its name

indicates, served as the mouth of a well or cistern.

**Hall of the Busts, the continuation of that of the Statues.** In this hall is a fine basin in *Pavonazetto* marble. 273. Alexander Severus. 274. Julius Cæsar. 276. Augustus. 280. Marcus Agrippa. 288. Marcus Aurelius, a colossal bust in Pentelic marble, found by Marefoschi in Hadrian's villa. 311. Head of Menelaus, and fragment of the body of Patroclus, a repetition of the group of Pasquino, discovered in 1772 by Gavin Hamilton in Hadrian's villa, at Pantanello. Colossal mask in *rosso antico*, on a pedestal of *nero antico* marble, valuable for the rare material. 298. A colossal head of Jupiter Serapis, in basalt. 302. Julia Mammæa. 304. Caracalla, an admirable head, discovered behind the basilica of Constantine. 306. Augustus, at an advanced age, remarkable for the circle round the head. The cameo worn on the forehead is supposed to be a portrait of Julius Cæsar. 307. Septimius Severus. 308. Nero, as Apollo. 311. Otho. 325. Colossal statue of Jupiter seated, holding the thunderbolt; on the pedestal a bas-relief of Silenus and a Faun. 328. Colossal head of a captive king, belonging probably to the Arch of Constantine. 350. Livia Drusilla, 4th wife of Augustus, from the basilica of Otricoli. 353. Julia, daughter of Titus. 357. Antinous. 359. Sabina, wife of Hadrian. 361. Hadrian. 383. Bust in porphyry of the Emperor Philip the Younger. The historical busts have been arranged in chronological order. 382, 384. Two unique representations in marble of the Organs of Respiration, interesting as showing the knowledge of the ancients in human anatomy. 389. Three dancing nymphs round a column which supports a cuirass, sculptured in the beautiful sugar-candy-like alabaster of Orte. 393. An expressive group of half-figures of an aged man and his daughter, called without any authority Cato and Portia. Of the numerous other busts in these chambers, there are scarcely any which can be identified with any certainty. The ala-

baster basin in the centre of the hall was discovered in the Piazza dei SS. Apostoli.

**7. Cabinet of the Masks (9),** (only visible by permission from the Cardinal Secretary-of-State, to be applied for personally at his residence in the Vatican palace), remarkable chiefly for the scenic masks in mosaic forming the floor, which, as well as the beautiful border that surrounds them, were found in the Villa Adriana; they have been much restored. To the rt. 427. Bacchante, discovered not far from Naples, and originally in the Colabrano collection, transferred to the Vatican in 1788. Goethe thought of purchasing it, but was dissuaded by Angelica Kauffmann. 428. The apotheosis of Hadrian. 429. Venus coming out of the bath, discovered in the farm of Salone, on the rt. of the Via Prænestina. 431. Sabina. 432, 444. Two good bas-reliefs of the Labours of Hercules. 432. A faun in *rosso antico*, from the same place, together with the Capitoline repetition. 435. Venus Anadyomena. 436. Idem. 437. Small mosaic, Egyptian subject, from Hadrian's villa. 438. Minerva, from the villa of Cassius at Tivoli. 439. A *Sella balnearia*, formed out of a single block of *rosso antico*. 440. Bacchanalian scene. 440A. Theatrical masks. 441. Ganymede. 442. Apollo, from the excavations of Centocelle, beyond Porta Maggiore.

**8. External Balcony.** 445. Priestess of Isis. 449. The she-wolf suckling Romulus and Remus (bas-relief). 452. Cupid conducting Paris to Helen. 456-463. Chariot-races and mythological subjects in bas-relief. 475. Sacrifice of Mithras, with Greek inscription. 477, 478. Infants Bacchus and Hercules. 482. Nymphs, with Hercules, Diana, and Sylvanus. 486. Genius guiding a serpent and lion.

Returning through the Hall of Animals, we enter the

**9. Belvedere Court,** designed by Bramante. This court is an octagon, of unequal sides, surrounded by an

open porticus, in 4 divisions with 4 cabinets in the angles, which contain some of the most celebrated examples of ancient sculpture. The porticus contain numerous statues, bas-reliefs, and sarcophagi, which we shall notice as we pass on, alternately with the cabinets. Crossing the court, and proceeding round to the rt., we find the most interesting objects in the following order:—

*First division: Porticus 8'.—*A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy of St. Peter's: it contained 2 skeletons. 31. Sarcophagus with a Latin and Greek inscription to Sextus Varius Marcellus, father of the emperor Elagabalus; the designation of the different dignities with which he was invested is curious; it was discovered near Velletri. 29, 100. Two fine baths with lions' heads, one in black granite, the other in green basalt, found in the Baths of Caracalla. 26. Two fine columns of white marble, covered with foliage in relief.

*First Cabinet (8).—*The Perseus, 32, and the 2 boxers, Crengas and Damoxenus, 33 and 34, by *Canova*. These celebrated figures were brought here when the ancient statues were carried off to Paris; the Perseus was placed on the pedestal of the Apollo, and obtained the name of the Consolatrice. On the restoration of the Apollo and the Laocoon, the Perseus and the boxers were ordered to remain here, in opposition to the wishes of *Canova*, who felt that they would challenge comparison when standing by the side of those masterpieces of ancient art. 34. Mercury Argoreus. 35. Minerva Argolica.

*Second division: Porticus 7'.—*37. A sarcophagus with a fine bas-relief of Bacchus and Ariadne, found at Orte. 39. A large sepulchral bas-relief, representing prisoners before a Roman consul or chief, probably of the age of *Hadrian*. 43. Statue of Venus and Cupid: the principal figure is sup-

posed, from the inscription beneath, to represent Sallustia Barbia Orbiانا, wife of Alexander Severus, raised to her by two of her libertæ, Sallustia and Hæpidus. 44. A square altar with low reliefs of the Judgment of Paris, scenes from the Siege of Troy, the birth of Romulus and Remus, &c., bearing a dedicatory inscription of Tl. Claudius Faventius. 45. An oblong altar of the Lares Augusti, much defaced; still 3 figures can be made out, on one of the sides, of Augustus, of Livia, and Octavia; on another, those of his ancestors; on the third, the apotheosis of Augustus; on the fourth, Latinus, the founder of the Julian family. This relic, probably of the time of the emperor himself, was found on the Palatine. 49. Large sarcophagus, with bas-reliefs representing a battle of the Amazons, with the contest of Achilles and Penthesilea: the two figures on the cover belong to another tomb of a much later period. 50. A fine column of the rare breccia-form Egyptian porphyry.

*Second Cabinet (7).—*53. The BELVEDERE ANTINOVUS (so-called), found near S. Martino ai Monti, in the ruins of an edifice erected by Adrian, and thence called *Adrianello*, in the pontificate of Paul III. The loss of the right arm and left hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. "This beautiful statue is an ancient copy of the Hermes by Praxiteles at Olympia, with certain variations in the attitude."—A.S.M. 54. Bas-relief, from the front of a sarcophagus, representing combat of the Amazons; and another, 55, a procession of Isis proceeding to a sacrifice. 56 and 57. Statues of Hercules and Vertumnus.

*Third division: Porticus 6'.—*61. A sarcophagus, with bas-reliefs of the Nereids bearing the arms of Achilles; another, 58, with reliefs of the Seasons; 69, a third with a battle of the Amazons; 73, a fourth with bacchanalian figures. On the latter a female as a reclining

nymph, probably the portrait of the person to whom the sarcophagus belonged. Two fine baths of Egyptian granite. At the entrance of the Hall of Animals are two mastiff dogs (64, 65).

*Third Cabinet (6).*—74. The LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. Maria Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the gabella of the Porta San Giovanni. Some idea may be formed of the value attached to its discovery by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the Church. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pomponio, July 1, 1506, describing the excitement produced by the event, is preserved in the Lettere Pittoriche. After a good deal of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage:—“The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest class.”—*Lib. xxxvi. c. 4.*) The great

difficulty in this passage is the statement that the group was cut out of a single block; Michel Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his opinion. Three separate pieces can be clearly made out: out of the first is formed the son on the l., out of the second the upper part of Laocoon himself as far as down to the knees, and the rest of the group out of the third. The rt. arm of the father, and those of the 2 sons, are restorations. In the opinion of Canova the rt. arm of Laocoon is not in its proper position, as a projection on the head of the figure shows that the hand, or some other part of the group, rested on the head. At present the angles formed by it are disagreeable to the eye, and detract from the effect of its intense action. Another knob on the serpent shows that the son on the l. had his hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Fra Giovan Angelo da Montorsoli began a restoration of the arm in marble by order of Clement VII. He made it bend back, so as to come over the head of the figure; but it does not appear to have been completed, as Winkelmann mentions an arm of this kind, which is that now lying near the statue in an unfinished state. The common story, that Michel Angelo began the restoration of the figure, and gave up the task in despair, “because he found he could do nothing worthy of so admirable a piece,” cannot, we believe, be traced further than ‘Spence's Anecdotes,’ and probably had its origin in the attempt of Montorsoli, who was one of Michel Angelo's pupils. The present arm is of terra-cotta, and is said by Winkelmann to be the work of Bernini. The arms of the children were added by Agostino Cornacchini



of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in very fine-grained Greek marble. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the 2nd Æneid; but the passage will not bear the application, and affords not the least evidence that it was suggested by the sculpture. There can be no doubt, however, of its having inspired the passage in 'Childe Harold,' which has invested the statue with additional interest for the English traveller:—

"Or, turning to the Vatican, go see  
Laocoon's torture dignifying pain—  
A father's love and mortal's agony  
With an immortal's patience blending:—vain  
The struggle; vain, against the coiling strain  
And gripe, and deepening of the dragon's  
grasp,  
The old man's clench; the long envenom'd  
chain  
Rivets the living links,—the enormous asp  
Enforces pang on pang, and stifles gasp on  
gasp."

The bas-reliefs in this cabinet represent—75, the triumph of Bacchus over the Indians; 76, a bacchanalian procession. The statues in the niches are Polhymnia, and a nymph with a shell, found near the basilica of Constantine.

*Fourth division: Porticus 5'.—79.* Alto-rilievo, representing Hercules and Telephus, Bacchus and a Satyr; 80, a sarcophagus, with Cupids carrying arms; another, with Tritons and Nereids below; another with a bas-relief of 2 winged genii opening the tomb for its owner Clodius Apollinaris, a boy of five years of age. This graceful monument is from the Mattei collection. 81, a bas-relief on the wall, representing an Emperor with a sacrificial procession, probably from some ancient triumphal arch; 84 and 87, altars found in the sepulchre of the Volusii on the Via Appia, in the well-known estate of Santa Ammendola—one in the shape of a house is richly sculptured—the first represents a sitting senatorial personage; 85, statue of *Hygeia*; 88, a bas-relief representing Rome accompanying a victorious emperor; 2 large baths of red and grey granite, and 2 fine masses of *alabastro*

*d' peccorella*, brought from the Villa Adriana, the largest and most beautiful known specimens of this very rare marble.

*Fourth Cabinet (5).—92.* The APOLLO BELVEDERE, found in the end of the 15th century at Porto d'Anzio, the ancient Antium. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere Palace, so that we may regard it as the point from which the Vatican Museum commenced. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birth-place of Caligula and Nero. Some doubt has been expressed as to the character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann was of opinion that he had just slain the serpent Python. The l. hand and rt. forearm are restorations by Montorsoli. Both ankles and the right leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. Canova considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble are distinctly traceable, more particularly in the drapery, and the existence of a bronze statuette in the Stroganoff collection in St. Petersburg helps to confirm this view that the marble is not Greek. Other Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at Antium; but there is no evidence to support the conjecture.

The bas-reliefs in this cabinet represent a hunt, and female figures with a bull about to be sacrificed. The

statues in the niches are a Minerva and a Venus Victrix.

The Octagonal court of the Belvedere was erected by Simonetti, in the pontificate of Clement XIV. The 8 large marble masks were brought from the Pantheon, having formed part of the *Thermæ of Agrippa*; on the walls above are bas-reliefs from Roman sarcophagi, and below, ancient statues, which stand on altars and cippi.

10. *Hall of Meleager* (4).—10. Statue of Meleager with the boar's head and the dog, found outside the Porta Portese in a nearly perfect state, the left hand, which is supposed to have held a spear, only wanting. This work of art, when it stood in the Palazzo Pighini, was the object of the admiration of Raphael, and of M. Angelo, who is said to have refused to try the restoration of the left hand. The want of finish in the naked portions of the body, the negligent treatment of the dog, in contrast with the perfection of the head, seem to indicate that the work had been left unfinished by the sculptor. On the walls are some sepulchral bas-reliefs representing—20, *Æneas and Dido*; 22, a Roman galley, or *Biremes*; 21, a colossal head of Trajan; and an interesting historical inscription relative to the foundation of a temple to Hercules, by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia (B.C. 146), discovered in the Villa Campana on the Lateran.

11. *Round Vestibule* (3).—4, 5. Fragments of 2 statues: remarkable for the fine arrangement of the drapery. 6. Bas-relief of Cupid and Psyche before Pluto and Proserpine. In the centre of this hall is a handsome basin in *Pavonazzetto* marble, supported by sea-horses. On the balcony an antique Anemoscopium or 12-sided dial, each side containing the name of corresponding winds in Greek and Latin. This unique monument was found in 1779, in the garden of the Maronite monks, opposite *S. Pietro* in Vincoli. The view over Rome from this balcony

is so beautiful that it gave the name of Belvedere to this portion of the palace. There is no point from which the panorama of the Alban hills and Sabine Apennines, with the evening sun shining on them, is seen to greater advantage.

12. *Square Vestibule of the Torso* (2),\* adorned with arabesques by Daniele da Volterra, in the reign of Julius III. They represent histories of the Old and New Testament, and landscapes. 3. The *Torso Belvedere*, by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base, found in the Campo dei Fiori, near the site of the Theatre of Pompey. This noble fragment has commanded the admiration of the first sculptors of modern times. Michel Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form. It is generally supposed to represent Hercules in a state of repose. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this opinion, and introduced it into one of his finest compositions. In the niche opposite the window, 2, is the *Sarcophagus of L. Scipio Barbatus*. This celebrated relic of republican Rome is of the coarse *peperino* of the Alban hills, in the early Doric style, ornamented with a frieze of rosettes and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great-grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 298 (A.U.C. 455). It is one of the most ancient Latin inscriptions which have been handed down to us, and is as follows:—*CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVD . PATRE—PROGNATVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIRTYVEI . PANISYMA —FVIT CONSOL . CENSOR . AIDILIS .*

\* This hall was formerly the private chapel of the Pope. The numbers in a parenthesis correspond to those of the different halls on the ground-plan. The apartments without numbers have their names inserted upon the plan.

QVEI . FVIT . APVD . VOS . TAVRASIA . CISAUNA—SAMNIO . CEPIT . SVBIGIT . OMNE . LOVCANA . OPSIDESQV . ARDOVCIT . —When the sarcophagus was first opened in 1781, upwards of 2000 years after the death of Scipio Barbatus, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to his villa near Padua, and placed them in a beautiful little monument. The ring found its way to England, and is still preserved in the collection of the Earl of Beverley. The history of this interesting relic is given by the antiquary Dutens, in his 'Recherches sur l'Usage des Voûtes.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "Le squelette était très entier. Il avait au doigt une bague, que le Pape Pie VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley." The bust, of peperino crowned with laurel, upon the sarcophagus, has been supposed to be that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb: among which those of Aulla Cornelia, the daughter of Sc. Hispallus; of Lucius Corn. Scipio, the son of Sc. Barbatus and conqueror of Corsica (B.C. 259); of L. Cornelius Scipio Asiaticus, who conquered Antiochus (B.C. 190); of Gneius Corn. Scipio Hispallus, &c., are very remarkable for the primitive orthography of the Latin. In the recess of the window is a recumbent statue called Cleopatra.

13. The Museo Pio-Clementino concludes with the square vestibule just described, which formed its commencement when visitors were allowed to enter by the Gallery of Inscriptions. It is so called after Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III., and is, without exception, the most

magnificent museum of ancient sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors; there is hardly a corner of it in which some object does not bear the inscription, *Munificentia Pii Sexti*. This pope enriched the museum with more than 2000 specimens, and built from their foundations the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times.

14. The Museo Chiaramonti, founded by Pius VII., whose family name it bears, was arranged by Canova. The visitor descends to a long corridor by a marble staircase from the Museo Pio-Clementino. This gallery, independently of the new wing called the *Braccio Nuovo*, contains upwards of 700 specimens of ancient sculpture, arranged in 30 compartments. Many are, of course, of secondary interest; but the collection in any other place but Rome would be considered a museum in itself. The following numbers begin at the S. extremity of the corridor at the gate of the Gallery of Inscriptions, and show the most remarkable objects:—*Compartment I.*—1. Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythian games. 2. Apollo seated, a bas-relief, found in the Colosseum during the excavations of 1803. 5. A beautiful fragment of a draped female, found at Ostia. 6. Autumn, a recumbent figure surrounded by bacchanalians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a husband, wife, and a child wearing the bulla. 13. Winter, a recumbent figure of the same kind, surrounded by genii playing with swans and tortoises, also found at Ostia, and placed on a republican sarcophagus, with bas-reliefs of a husband and wife, and their son, bearing the name of Publius Ælius Verus. *Compartment II.*—14. Euterpe, found in the gardens of the Quirinal.

*Compartment III.*—23. Fragment of a bas-relief of the Calydonian boar-hunt. 26. Bust of Septimius Severus. 30. Antoninus Pius. 49. M. Agrippa. *Compartment V.*—70. A Bacchic priest, 74. Pluto and Cerberus, a small sitting statue, found in the Villa Negroni. 80. A child's head. 81. Ceres. 84. A Faun playing on the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius, with a prayer of a certain Gelasius to the Divinity engraved upon it. *Compartment VI.*—120. A vestal, found in Hadrian's villa. 121. A sitting female figure, supposed to be Clio. 122. Diana, of Greek workmanship. 124. Statue of Augustus on a cippus of Munatius Bassus, a prefect of engineers, who, amongst the other offices he had filled, was *Curator* of the Roman citizens of the Colonia *Victrix* at Camalodunum in Britain, the modern Colchester. *Compartment VII.*—130. A bas-relief of considerable interest, illustrating some religious mystery, connected probably with the worship of the sun; the style indicates the decline of art. 135. Julius Cæsar (?) veiled as the *Pontifex Maximus*. 144. A bearded Bacchus. 148. The stork's nest, an allegorical allusion to filial love. 157. Flavia Domitilla, wife of Vespasian, and mother of Titus. 159. Domitia, the wife of Domitian. 165. A female bust, a portrait, as Venus. 173. Silenus thrown from the ass, a bas-relief. *Compartment VIII.*—176. Torso of a Niobid (formerly in the Quirinal Gardens, but brought from Hadrian's villa), 180. Sarcophagus of C. J. Evhodus, and of Metilia Acte his wife, a priestess of Cybele, found at Ostia, with bas-relief of the fable of Admetus and Alceste. The dying wife extends her hand from the death-bed, bidding farewell to Admetus and his children, a boy and girl. Two women break into lamentations beside the bed. On one side Apollo is leaving the house of the king, who is represented giving his hand to Hercules, followed by Cerberus. The three *Parcæ* complete this composition, less remarkable for its style than for its excellent preservation. 181. Diana *triformis*. 182.

A square altar, with interesting bas-reliefs representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment IX.*—197. Colossal bust of Minerva, found at Tor Paterno, near the site of ancient Laurentum, much restored. 198. Cippus of large size, with fine mythological reliefs, found in the Villa Giustiniani. 219. Bust of Isis. 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphinxes, rams' heads, &c., and a bas-relief containing an allegorical allusion to the death of Telesina and her twin children. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment X.*—244. A colossal bearded mask of Oceanus, apparently belonging to some fountain. 245. Polhymnia. *Compartment XI.*—254. Niobe. 255. A small Jupiter Serapis. 284. A boy with a bird in his hand and a bird's nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment XII.*—294. Colossal statue of Hercules, restored, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzio. 295. A fine torso of Bacchus, with the head. *Compartment XIII.*—300. Fragment of a shield, with fighting Amazons in relief. 308. A child riding on a Dolphin. 309. A leopard, very spirited. 315. A panther, in Egyptian granite. 329. Fragment of a bas-relief representing the story of Diana and Actæon. 349, 350, 351. Fragments of sitting Muses, Polhymnia, Clio, and Melpomene. *Compartment XIV.*—352. Paris. 353. Venus on a rock. 354. Minerva. 355-7. Two beautiful female statues, evidently portraits, supposed to be members of the family of Rutilia from the inscription on the plinths. One of this family was consul A.U.C. 649. These statues were discovered at Tusculum. 356. A captive Phrygian, in pavonazzetto, from the Villa Negroni. *Compartment XV.*—360. A bas-relief, with 3 finely draped dancing female figures, of an early period of art; found near the Lateran Palace. Few of the numerous busts in this division have been identified. 372. Grecian bas-relief, with

the fragment of a horseman, from the Giustiniani collection, a work of such perfection that it might be attributed to Phidias' Panathenaic procession of the Parthenon, were there not some difference in size and execution. It was brought from Greece to Venice by the Doge Morosini. 392. Hadrian. *Compartment XVI.*—399. Tiberius, a fine colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of oak: this interesting statue was also found at Veii in 1811; on the wall above is the restored dedicatory inscription which was found close to where the statue was discovered, giving its date Trib. Potest. XXIX. 401. Augustus, a colossal head, from the same locality. *Compartment XVII.*—408. A bas-relief of a four-wheeled cart, with a male and female figure behind the driver. 416. **BUST OF THE YOUNG AUGUSTUS**, one of the most beautiful busts known, found at Ostia, in the beginning of the present century, by Mr. Fagan, the British consul. It represents the emperor at the age of about 14, and the most eminent modern sculptors dwell with admiration on its exquisite beauty, which is enhanced by the perfection of the marble. 417 and 419. Busts of Lucius and Caius, sons of Augustus, discovered in 1859 in the excavations near the ch. of Sta. Balbina, in the ruins of the house of Q. Fabius Cilo. 418. Bust, supposed to be of Julia, the daughter of Augustus, discovered at Ostia in 1855. 421. Demosthenes. 422. Head of Cicero, agreeing perfectly with the features represented on Siphilian coins, and with the description given by Cicero himself of his thinness. 437. Septimius Severus. 441. Alcibiades. *Compartment XVIII.*—450. Mercury, the head is copied from the Doryphorus of Polyclethus. 451. A nymph. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Esculapius. *Compartment XIX.*—456. Fragment of an urn, with a representation of public games, and genii. 461. A stork. 463. A wild boar in *nero antico*. 464. A Mithraic sacrifice. 466. A phoenix on a burning pile. 473. Bust resembling Antonia, wife of Drusus. *Compartment XX.*—493. Statue of Didumenianus, son of the Emperor Macrinus. 494. The sitting statue of Tiberius, in white Pentelic marble, found at Piperno: it was purchased for 2500*l.*, and is one of the most remarkable statues of the kind. 495. *Cupid*. This figure was dug up near the Lateran, together with the statues of Titus and Julia in the Braccio Nuovo. It is supposed that the many figures of Cupid of this type are derived from the Eros of Praxiteles. 497. Bas-relief belonging to a sarcophagus, of a corn-mill turned by horses. 497A. Portion of a sarcophagus, representing children playing at the modern game of *castelletto*. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment XXI.*—505. Antoninus Pius with the civic crown. 507. Head, copied from the Doryphorus of Polyclethus. 509. Ariadne. 510A. Cato. 511. Juno, found near St. John Lateran. 511A. Head of Venus, in the hard marble called *Greco duro*, found in 1804 in front of the Baths of Diocletian, remarkable for the delicacy of its finish and its good preservation. 512. Marius. 533. A female figure as Proserpine, with a funeral chaplet and a lamb. 534. Juno, found at Ostia. 535A. Claudius. *Compartment XXII.*—544. Silenus, with a tiger, a very beautiful piece of sculpture, found at Lariécia. 545. Two torsos with finely-sculptured cuirasses—on one a relief of a Mithraic sacrifice, on the other of the Wolf with Romulus and Remus. 546. Diana Lucifera. 547. Isis, a colossal bust. On the cippus below, a poet surrounded by various muses, and an inscription in Greek verses in his praise. *Compartment XXIII.*—550. Fragment with a shield of Medusa, and a chace of different animals, supposed to allude to the games of the Amphitheatrum Castrense, a work much admired for its thoroughly Grecian taste. 554. Antoninus Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. A fine expressive head, called, without any authority, Domitius Enobarbus, the father of Nero. 567. Bas-

relief representing the Etruscan Charon; found at Ostia. 568. Bas-relief of a Mithraic sacrifice, from Ostia. *Compartment XXIV.*—587. Faustina the elder, probably, as Ceres. 588. Bacchus with a satyr, and panther, a colossal group discovered in the last centy. near Frascati. Recently transferred here from the Rotonda. 589. Mercury, found near the Monte di Pietà. 591. Statue of Claudius. *Compartment XXV.*—598. Carneades. 600. Augustus. 606A. Head of Neptune, in Pentelic marble, found at Ostia, and presented to Pius VII. by the English consul, Fagan. 621. Typhon. *Compartment XXVI.*—636. Group of Hercules and Telephus. It stands on a square altar with bas-reliefs of different divinities, two on each side: 1. Apollo and Diana; 2. Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 637. Good torso of a draped figure. 638. A good draped figure of an hermaphrodite. *Compartment XXVII.*—641. An interesting bas-relief of Juno Pronuba persuading Thetis to marry Peleus. 642-3. Fragments of bas-reliefs relating to the birth of Erichthonius, found in Hadrian's villa. 644. Relief representing the dances at the Dionysiac mysteries, found in the Villa Polombara on the Esquiline, one of the most exquisite remains of pure Grecian workmanship. 651. The boy with the swan, found at Ostia. 653A. Antonia, daughter of Marc Antony and Octavia. 668. Head of Jupiter Serapis. 674. Ganymede carried off by the Eagle. *Compartment XXVIII.*—682. Colossal statue of Antoninus Pius. 684. Æsculapius, a fine statue, found at Ostia. 685. A sarcophagus, with a bas-relief representing the different operations for pressing the oil from the olives, with the names of 5 *liberti*, supposed to have belonged to Nonius Asprenas, a rich oil-merchant of Ostia, near which he had a villa, where this bas-relief was discovered. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment XXIX.*—693. The young Hercules, crowned with a wreath, a

head brought from the Aldobrandini Gardens, but probably discovered in the Vigna Bonelli, outside the Porta Portese. 698. An interesting bust, supposed to be of Cicero, found in the ruins of the Pagus Lemonius, on the Appian Way. 700. A colossal bust of Antoninus Pius, found at Ostia. 701. Ulysses, dressed as a sailor, handing the cup to Polyphemus, whose figure, which completed the group, is lost. 709. A bas-relief beautifully worked, with Bacchus riding on a tiger, and Silenus on an ass. 713. Melpomene. *Compartment XXX.*—732. A colossal recumbent statue of Hercules, found in Hadrian's villa. Opening to the W. from the Museo Chiaramonti, we enter

15. The Braccio Nuovo. This part of the Museo Chiaramonti was erected by Pius VII. in 1817, from the designs of the architect Stern. It is a noble hall, 260 ft. in length, and well lighted from the roof, which is supported by columns of cippolino, giallo antico, and grey granite, with Corinthian capitals; in the centre are 2 tribunes, that on the rt. looking into the garden of the Pigno, decorated with 2 fine columns of white Oriental alabaster and 2 of giallo antico. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half-columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late president of the Academy of St. Luke. The floor consists of ancient mosaics, the 2 largest compartments representing tritons, marine animals, boats, &c. Many of the busts were originally in the Ruspoli collection. The following are the most remarkable objects:—5. A Canephora, or Caryatid, of fine Greek workmanship, the head and forearms restored by Thorwaldsen. It was brought from Athens to Venice by Doge Morosini in the 17th centy. according to the common tradition; but it is very likely one of the Caryatides, with which, according to Pliny, Diogenes of Athens decorated the Pan-

theon of Agrippa. 8. Statue of Commodus, as a hunter. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus, formerly in the Ruspoli collection. Several repetitions of this celebrated group are known. It is described by Pliny, who asserts that the name of the artist who executed the original group had perished, even in his time. The black and white mosaic in the pavement represents Ulysses in his boat listening to the song of the Sirens; it was found at Tor Marancio. In the 4th niche on rt., 14, is the celebrated STATUE OF AUGUSTUS, the most important addition to the Museum of the Vatican of late years. This fine statue was discovered in the early part of 1863, amongst the ruins of the Villa of the Empress Livia, above Prima Porta, the Roman Station of *ad Saxa Rubra*, near the 8th mile from the city on the Via Flaminia; scarcely any portion was wanting, and the few restorations were carefully executed by Professor Tenerani, the principal addition being the sceptre. The statue, of fine Greek marble, represents Augustus about the age of 45: it is of heroic size, about 9 ft. in height; the head, which is detached from the trunk, is as admirable as a work of art as it is for its expression; it is evidently one of the finest likenesses of the great Roman Emperor in the prime of life, who is represented holding in his l. hand the sceptre, and the rt. outstretched as addressing an auditory or his army; on the pedestal is a Cupid astride upon a dolphin, in supposed allusion to the divine descent, from Venus, of the Julian family. The cuirass is elaborately sculptured, representing above, the Sun on his chariot preceded by Iris and Aurora, and below, Tellus, the emblems of the Heavens and the Earth: the two children near the latter have been supposed to refer to Caius and Lucius, the grandsons of Augustus, born about this period. The central group of a Barbarian King presenting a Roman *standard to a military chief is evidently intended to represent the restoration of the ensigns, captured by*

the Parthians (A.U.C. 700) from the legions under Crassus, to Tiberius, the lieutenant of Augustus, by Phraates (A.U.C. 745). On each side are seated figures, emblematical of Barbarian provinces, probably of Gallia and Dacia; and lower down Apollo seated on a griffon and Diana on a stag, the tutelary divinities of the Emperor. From the rough execution and unfinished state of the back, the statue must have stood in a niche. There are many traces of red paint on the drapery, but none on the naked portions or head of the figure. As to the period of its execution, it has been with great probability referred to the institution of the *Ludi Seculares* by Augustus (A.U.C. 746), shortly after the principal event represented on the cuirass had taken place, and most probably by one of the many Greek sculptors who had followed Augustus to Rome. 17. Fine portrait statue of a young man as Æsculapius: supposed to be that of Musa, the physician of Augustus. 18. Colossal bust of Claudius, found at Piperno. 20. Statue in a toga, head restored as Nerva. 23. Pudicitia; a fine draped figure, the head modern, transferred to the Vatican by Clement XIV. from the Villa Mattei. 26. Statue of Titus, found in the garden adjoining the ch. of S. Giovanni in Tonte, near the Lateran, in 1828, with those of his daughter Julia (Nos. 56 and 111); it appears to have been painted. 27, 40, 93. Colossal masks of Medusa, found in the ruins of the Temple of Venus and Rome. Only three of them are ancient, the fourth is in plaster. 28. Statue of Silenus. 29, 30. Standing fauns. 31. A priestess of Isis. 32, 33. Seated Fauns, found at Quintiliolo, the site of the villa of Quintilius Varus near Tivoli. 39. A large vase in green Egyptian basalt, exquisitely worked with reliefs of masks and bacchanalian emblems, found in fragments near the ch. of S. Andrea, on the Monte Cavallo. The clumsy foot is modern. The mosaic round the granite pedestal on which it stands, representing bacchanalian figures, birds, &c., was found at Tor Marancio, on the Via Ardeatina. 41.

A small statue of a Faun playing on the flute, found in the ruins of the villa of Lucullus, on the Circeian promontory. 44. Statue of a wounded Amazon: both arms and part of the legs restored. It is considered to be a copy of the celebrated Amazon of Kresilas, a contemporary of Phidias. 47. A Canephora. 48. Bust of Trajan. 50. A draped statue, discovered a few miles beyond Porta Cavallegieri, representing Diana overpowered by emotion at the sleeping Endymion on Mount Lathmos. 53. Statue of Euripides holding a mask, originally in the Palazzo Giustiniani. 56. Julia, daughter of Titus, remarkable for her towering head-dress; originally in the Camuccini collection. 59. Statue of Abundance, with the cornucopia. 60. Bust called Sylla, but very doubtful. 62. STATUE OF DEMOSTHENES, one of the most celebrated in the collection. The scroll which he holds, the hands, and the forearm, are modern restorations. The statue, formerly in the Camuccini collection, was discovered at Villa Mondragone, near Frascati, the site of the Tusculanum of Cicero. 63. Bust of Elius Cæsar. 67. ATHLETE, a semi-heroic statue, found in the Vicolo delle Palme in the Trastevere in 1849, near the spot where the Bronze Horse, in the Capitoline Museum, was discovered. So admirably has this statue been preserved, that, although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose and some of the fingers of the right hand. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a "strigil." Canina, who directed the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be a copy of the celebrated bronze figure by Lysippus (B.C. 325), known as the *Ἀποζυόμενος*, which is said by Pliny to have so pleased Tiberius, that the emperor caused it to be transported from the Baths of Agrippa to his own palace, but from the clamour of the people was obliged to restore it to the

[Rome.]

original situation. The present statue is holding the strigil with his l. hand, and is cleaning with it his rt. arm, which he holds extended for the purpose. His countenance is ideal; his head is small, his neck rather thick, and his shoulders show vigour and force, while his legs hardly surpass the natural size. The die, in the rt. hand, is an addition by the sculptor Tenerani, who restored the fingers. The ancient marble support to the rt. arm, which greatly disfigured the statue, has been removed safely. The painter Lais covered some dark stains on the marble with a light tint in 1877. 68. Bust of the young Marcus Aurelius. 69. The emperor Gordian the Elder (?). 70. Caracalla, young. 71. Statue of an Amazon; the arms are modern. 72. Bust of Ptolemy, son of Juba king of Mauritania. 77. Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia. It was found among the ruins of Tusculum. 80. Statue restored by adding a head of Plotina, wife of Trajan (?). 81. Bust of Hadrian. 83. Statue of a finely-draped female recently discovered at Ostia, restored as Ceres. There is a similar figure, rather smaller, at the Lateran Museum. Also one at Vienna, said to have been found in Greece, and another recently found in the Stadium, and now in the Palatine Museums. All these statues were headless when discovered. 86. Statue of Fortune, wearing a diadem, and a veil hanging over the back of the head to indicate her mysterious origin; she holds the rudder and the cornucopia; a valuable and beautiful statue, finely preserved; found at Ostia. 87. Bust bearing the name of Sallust, very doubtful, on a bust of oriental alabaster. 88. Bust of Lucius Antonius, brother of Marc Antony. 91. Bust of Marciana, sister of Trajan. 92. Statue of Ganymede, found in the ruins of some baths at Ostia: on the bark of the tree against which he rests is engraved the name of Phaidimos. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the illustrations of the Visconti. It



represents Diana of Ephesus, with arabesques and figures of birds and plants around. It was found at Poggio Mirteto, among the Sabine hills. 94. Supposed statue of Proserpine, of Grecian simplicity and gracefulness, from the Quirinal Gardens. 95. Apollo with the lyre, in Greek marble. 96 and 106. Busts of the Triumviri, Marc Antony, and M. Æmilius Lepidus, discovered in a grotto at Tor Sapienza, outside Porta Maggiore, together with a bust of Augustus, now in the Palazzo Casali. 97, 99, 101, 103, 105. Athletes, placed in the niches of the hemicycle; the third was found with the Faun (No. 41) near the Lacus Cereii, where the villa of Lucullus is generally supposed to have been situated; the other 4 are from the villa of Quintilius at Tivoli. Above, in the middle of the hemicycle, is a bust of Pius VII., the most excellent of pontiffs and the generous founder of this gallery, by Canova. 100. Bust of the young M. Aurelius. 102. Bust of Augustus. 102A. Commodus. 106. Bust of Lepidus, found with No. 96. 107. A small statue of Minerva Polias. 108. A small statue of Diana. 109. The colossal group of the Nile, found near the church of the Minerva, on the site of a Temple of Isis, in the pontificate of Leo X. On the base are symbolical representations of the river, the Nile boats, the ibis, the stork, the hippopotamus, the ichneumon, ox, lotus in flower, and crocodile. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran. 112. Bust of Juno Regina. 114. MINERVA MEDICA, one of the fine draped statues in Rome, found on the Esquiline in the ruins called the temple of this Divinity, or more probably near St. Maria Sopra Minerva, on the site of the celebrated Temple of Minerva Campensis. It is of Parian marble, and was formerly in the Ginianini collection. The right forearm and left fingers are modern. 117. Good statue of Claudius in a toga. 118. Colossal head of a Dacian prisoner, belonging probably to a full-length figure, from the Forum of Trajan. 120. An antique copy of the

FAUN OF PRAXITELES. 121. Bust of Commodus, one of the finest known; found at Ostia. 123. Heroic statue of Lucius Verus, restored. 124. Good bust of the elder Emperor Philip. 126. Copy of the Doryphorus by Polycleetus. 129. Statue of Domitian. 132. GOOD STATUE OF MERCURY. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head, which does not belong to the statue, was found in the Colosseum in 1803, and replaces that of Hadrian, formerly upon it. 134. Head of Vespasian, recently adapted to a bust with a tunic of *verde antico*. 135. Draped Hermes, with a modern head, and an inscription in Greek hexameters on the base, which states that it bore the bust of the sculptor Zeno, of Aphrodisia, in the island of Cyprus, who lived in the time of Antoninus Pius.

16. At the S. extremity of the Chiamonti Gallery is the Gallery of Inscriptions, or *Galleria Lapidaria*, a long corridor, 230 yards in length, occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Marini. To visit it a permission from the Director is necessary, for which apply to Sig. Massi, Head Keeper of the Museum. On the rt. hand, beginning from the S. entrance gate (now closed), are the Greek and Latin Pagan inscriptions: those on the l., with the exception of a few near the entrance, are early Christian. The collection contains upwards of 3000 specimens, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own times. Some of the Roman trades are extremely curious. We recognise the Numularius, or banker; the Medicus Jumentarius, or cattle-

doctor; the *Obstetrica*, or accoucheuse; the *Topiarius*, or ornamental gardener; the *Lectarius*, or couch-maker; the *Sericarius*, or silk-vestment maker; the *Lanius*, or butcher; the *Marmorarius*, or lapidary; the *Holitor*, or greengrocer; the *Invitator*, or agent; the *Negotiantes Vinarii*, or wine-merchants; the *Cæsaris Prasignator*, or imperial notary; the *Exonerator Calcarius*, or scavenger; the *Pistor Magnarius*, or wholesale baker; and the *Navicularius Cur. Corporis Maris Adriatici*, the commissioner of the Adriatic Company. Besides the inscriptions on the walls there are many interesting sarcophagi, funeral altars, and cippi, with some finely worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On the left side of the corridor are the *early Christian inscriptions*, found chiefly in the catacombs. These are not arranged on the classified plan observed in the Pagan ones. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard them as connected with the funeral rites and religious symbols of the early Christians, or with the history of the Church and the chronology of the consuls during the 4th and 5th centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more glaring in those of the Christians: they show the rapid corruption of the Latin language, and sometimes enable us to fix the period when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Pagan memorials. The representations which accompany the inscriptions are generally symbolical: the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P; the fish, or the *exthys*, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour;" the vine; the dove with the olive-branch, emblematical of the

Soul in Peace; the anchor of Hope; the Ship of the Church; the loaves and flask of the body and blood of Christ; the palm; and the sheep. The Christian bas-reliefs of the 4th and 5th centuries are taken from the history of the Old Testament and from the life of the Saviour previous to his crucifixion. The representation of the Godhead does not occur on any monument which is referred upon good evidence to the first 3 centuries; and as the subject of the crucifixion is never met with, it would seem to have been purposely omitted for at least 2 centuries later. The Virgin and Child had been supposed to have been introduced in the 6th century for the first time as a distinct composition, but recent discoveries in the Catacombs show distinctly that representations of the Mother and Child existed at a remoter period in the paintings of these early Christian cemeteries. An examination of these monuments will prove an appropriate and instructive study after a visit to the Catacombs (p. 158). The following are the most remarkable objects, commencing from the iron gate at the S. end, opening on to the lower *loggia*.

1st *Compartment* to the Rt. 5. Sarcophagus. The myth of Adonis in two scenes. 6. Ditto, with Neriads and Tritons. Passage to Elysium. *Compartment V.*—Lt., 21. Sarcophagus with Circus races, symbolical of the rapid course of life. Interesting for the details of costume. *Compartment XI.*—Rt., 47. Sarcophagus of the boy Marcianus, six years old, as stated in the metrical inscription. The boy's portrait is sculptured on the lid, front, and base of the monument. *Compartment XIV.*—Rt., Sepulchral bas-relief, with busts of husband, wife, and child. The inscriptions *Fidei Simulacrum—Honor—Veritas—Amor*, are modern, but copied from another ancient monument. *Compartment XXIV.*—Rt., 101. A sitting figure of monstrous form, possibly a Tiphon, or an ancient caricature. *Compartment XXVI.*—Rt., Oval basiu with bas-relief of 2 lions incited by *bestiarii* to devour 2 horses. In front is a fountain resembling the

*Meta Sudans.* *Compartment XXIX.*—Rt., Sarcophagus of the *Chimæra.* *Compartment XXXIII.*—Rt., 144. Two Mythraic monuments found at Ostia. *Compartment XXXIV.*—Lt., 149. Round ossuary, with a head of Medusa on the cover. Rt., 147. In front of the window, monument of L. Cornelius Atimetus, and L. Cornelius Epaphras, cutlers. A good work of the early Empire, with interesting details allusive to their trade. *Compartment XXXVIII.*—Lt., 162. Sarcophagus found at Roma Vecchia, near the Appian Way. Husband and wife taking leave. Genii with reversed torches, and a mask thrown down, allude to the end of life. 163. Cippus, a centurion pouring a libation on an altar covered with fruit. *Compartment XLI.*—On the rt. wall. Inscription from the temple of Trajan adjoining his forum. *Compartment XLVII.*—Rt., 204. Fragment of a fine colossal draped statue of Claudius found at Pipernæ. The head is in the *Braccio Nuovo.* 202. Colossal hermes of Carystian marble, representing a bearded Bacchus.

17. Returning through the long suite of the above-described galleries to the **Hall of the Greek Cross**, the visitor will observe two lateral flights of the grand staircase leading to the **Hall of the Biga**, a circular room, so called from the ancient chariot on 2 wheels in white marble which stands in the centre of it. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorer. The seat of the car, and the body of one of the horses, are the only parts which are ancient, and even these were found in different places; the wheels, the second horse, and all the remaining portions, are modern additions. This monument existed in the middle ages in the church of S. Mark, where it was used as an episcopal chair, and was presented by the Chapter to Pius VI. In the niches and round the room are statues of—608. The bearded *Bacchus*, or *Sardanapalus*, with the name in Greek characters engraved on

the toga. It was discovered in 1761, in the villa of Lucius Verus, near Monte Porzio, in a niche ornamented with four Carytides, which are now preserved in the vestibules on each side of the casino of the Villa Albani. 611. Alcibiades, with his foot resting on a helmet. 612. Colossal statue of a veiled personage in the act of sacrificing, brought from the Guistiniani Palace in Venice. 614. Apollo, with his lyre. 609, 613, 617. Sarcophagi, with reliefs of horse and chariot races in the circus, the riders and drivers being genii. 615. A *Discobolus*, in the act of hurling the *discus*; supposed to be a copy of the bronze original by Naukydes, found by Mr. Gavin Hamilton near the tomb of Gallienus on the Via Appia: the head unfortunately was wanting, and has been replaced by another, however, antique. 616. Statue of a warrior, called Phocion, and Aristomenes by Emile Braun, found in 1739 under the Palazzo Gentili, opposite S. Nicola in Arcione. 618. A repetition of the *DISCOBOLUS* OF MYRON, whose name is engraved on the trunk of the tree close to which he stands; found at the Villa Adriana. the arm, right leg, and head are restored; it is consequently less perfect than that in the Palazzo Massimi. 619. *Au auriga*, or charioteer of the Circus, curious for its costume, originally in the villa Montalto-Negrone, on the Viminal. 620. A philosopher holding a scroll—the head is supposed to be that of Sextus of Cheronæa, the uncle of Plutarch. In front, 621, is a sarcophagus with the race of Pelops and *Ænomaus* in relief.

Out of this hall opens to the S. the

18. **Gallery of the Candelabra**, a fine hall nearly 300 ft. long, erected by Simonetti, in the reign of Pius VI., on what was once an open gallery. It derives its name from several ancient candelabra placed in it; it is divided into 6 compartments separated from each other by columns of alabaster from la Tolfa, near Civita Vecchia, and other precious marbles. Besides several interesting specimens of ancient sculpture, it contains a series of modern

urns, sculptured in different species of porphyry and granite, to illustrate the materials derived from the harder rocks used by the ancients. The following are the most remarkable objects in this gallery:—*Hall I.*—Nos. 2 and 66, trunks of trees with birds' nests and children. Some of these lovely little figures and part of the trunk are modern restorations; several torsos, amongst others—7. a very fine one of a Bacchus, in Parian marble. 19. Statuette of a boy with an expression of astonishment, and hastening towards some unseen object. 26. Fragment of a colossal toe, discovered near the base of the Colossus of Nero. 31, 35. Pair of candelabra from Otricoli. 48. Egg-shaped cinerary urn in granite. 52. A recumbent figure of a Faun, in fine green basalt. *Hall II.*—74. A satyr, with a Faun extracting a thorn from his foot, from the Villa Mattei. 81. An Ephesian Diana, discovered by Hamilton in draining the fish-pond of Hadrian's villa. 82. Sepulchral urn; the bas-reliefs representing the death of Agamemnon and Cassandra, by Egisthus and Clytemnestra, brought from the Barbarini collection. 84. Handsome cinerary urn of Titus Geminus Stella, a centurion. 87. Phrygian carrying a vase. 90. A tazza supported by 3 kneeling Sileni (one modern), from a nymphæum of the Villa de Quintilii, at Roma Vecchia. 93, 97. Two candelabra, from the mausoleum of Sta. Costansa. 104. Ganymede playing with the eagle. 112. Sarcophagus with bas-reliefs of the story of Protesilans and Laodimia, from a tomb in the Tenuta del Corso, on the Via Latina. *Hall III.*—All the objects in this division were discovered in 1827, at Tor Marancio, on the Via Ardentina, 3 m. from the Porta di San Sebastiano, during excavations made by the Duchess of Chablais on the site of an extensive Roman villa which belonged to a certain Numasia Procula, of the time of Commodus. They were presented by the discoverer to the Vatican, with the frescoes of Myrrha, Pasiphaë, &c., now in the hall of ancient paintings in the Library. 131. A mosaic forming a part of the floor

of one of the apartments, probably the dining-room, representing groups of fish, prawns, sepie, dates, grapes, asparagus, &c. 140. Bust of Socrates. 141. Statue of a Bacchus with a panther. 153. Another Bacchus holding a vase, in Parian marble. 8 small ancient frescoes let into the wall. 143. Head of an idiot. 157 and 219. Pair of Candelabra from S. Agnese. 162. Victory leaning on trophies, from the Palazzo Altemps. 166. Candelabrum, with the figure of Diana. *Hall IV.*—173. Sarcophagus, with reliefs of Bacchus and Ariadne. An old fisherman, called Seneca by Winkelmann. 175. Marble vase, with olive-boughs and meanders. 179. Mouth of a fountain, with the punishment of the Danaids, and *Oknos* weaving the rope, which is eaten up by an ass. 181. Base of a candelabrum, with the arms of Mars. Between n. 182 and 183 is n. 262: fragment of a statue of Saturn, from the Palazzo Massimi Alle Colonne. 184. A group representing Antiochia seated on a rock, with the river Orontes at her foot; discovered in the farm of *Quadrato*, a name evidently connected with a villa of C. Ummidius Quadratus, Prefect of Syria under Claudius and Nero. 187. Candelabrum with the contest for the tripod, discovered in the 17th centy., in the Villa Verospi, in the gardens of Salust. 190. Bacchic candelabrum, a cast in plaster of the original (discovered near Naples) left in Paris by Canova. 198. A fine vase, standing on a puteal, on which is a bas-relief representing Charon landing souls from his bark, 204. A fine Sarcophagus, with reliefs of Diana and Apollo destroying the children of Niobe, discovered in the Villa Casali, adjoining the Porta S. Sebastiano. 208. Statue called the young Marcellus, found at Otricoli. 203. An *Amorino*, *Hall V.*—222. Statue of a female running, the drapery in the Etruscan style, from Hadrian's villa. 231. Comic figure wearing a mask. Several cippi with inscriptions. 234. Candelabrum with a spiral shaft, discovered at Otricoli. 237. Candelabrum with bunches of leaves, scenic masks, and birds

catching grasshoppers and butterflies. 240. Ethiopian, attending at the bath. The sponge in the left hand is a clumsy modern restoration. 246. Youthful Pan, from the Villa de' Quintilii, at Roma Vecchia. *Hall VI.*—250. Vase in white marble with Neptune and sea-horses. 253. Mnemosyne, from the Villa Mattei, a most graceful work, badly restored as Ceres. 255. Large oval urn, with vine-leaves and grapes in relief, and handsome handles. 257. Ganymede, from the Roman theatre at Falerone, in the March of Ancona. 259. A Faun. 261. Paris. A milestone of the time of Maxentius, marked V., and supporting a handsome marble urn (266) with Cupids engaged in the vintage in relief. 264. Statue of one of the sons of Niobe. 269. Sarcophagus representing the rape of the daughters of Leucippus by Castor and Pollux. Continuing to the S. we find

19. The *Arazzi* or *Tapestries of Raphael*, which are arranged in a long corridor divided into three portions, preceding the Gallery of Maps. They are called *Arazzi*, from having been manufactured at Arras in France. In 1515 and the following year Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sistine chapel. These cartoons were executed by Raphael himself, assisted by his pupil Francesco Penni; seven of the number were purchased in Flanders by Charles I., and are now preserved in the S. Kensington Museum. The tapestries from these cartoons were executed under the direction of Bernhard van Orley, the pupil of Raphael, then resident in the Low Countries. Ten of the subjects represent the history of St. Peter and St. Paul; the 11th, of which all trace is lost, was the Coronation of the Virgin, for the altarpiece. A second series of 13 tapestries\* was

\* The tapestries of this second series were executed by order of Francis I. of France to decorate the basilica of St. Peter's on the occasion of the canonization of St. Francesco da Paola in 1579. They are generally known under the name of *Arazzi della Scuola Nuova*, to distinguish them from those exclusively from the designs of Raphael: as at present arranged the tapestries of both series are mixed together. Several of these

executed at a later period, by Giulio Romano and others of Raphael's pupils, but only partially from the great master's designs: they represent various events in the life of Christ, and some among the number are so much inferior to the first series, that there is little doubt of their being by his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, these tapestries were seriously injured and stolen from the Vatican: they were restored in 1553 by the Constable Anne de Montmorency, but some valuable portions of them were lost for ever. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and the Hebrew in 1808 offered to sell the remainder; when they were purchased by Pius VII. During the siege of Rome in 1849 they were again exposed to injury from the fire of the French artillery. Two balls penetrated the gallery, but fortunately one fell on the floor, and the other at the foot of the "Miraculous Draught of Fishes." *First Series.*—The 10 subjects of this series have suffered greatly from time, and are much faded, but the beauty of their composition is imperishable, and, considering the drawbacks of the material, they are worked with surprising fidelity to the original designs. In the Hall of the *Arazzi*, 310 feet long, preceding the Gallery of Maps, built by Pius VIII.,

tapestries have been restored at the Government manufactory of S. Michele.

The *Arazzi della Scuola Vecchia*, exclusively from Raphael's designs, are—1. The Miraculous Draught of Fishes; 2. Christ delivering the Keys to St. Peter; 3. The Stoning of St. Stephen; 4. St. Peter healing the Lame Man in the Temple; 5. Death of Ananias; 6. The Conversion of St. Paul; 7. Elymas struck Blind; 8. St. Paul and Barnabas at Lystra; 9. The Preaching of St. Paul at Athens; 10. St. Paul in Prison at Philippi.

The *Arazzi della Scuola Nuova*, by Raphael's pupils—1. The Massacre of the Innocents; 2. The Adoration of the Shepherds; 3. The Adoration of the Magi; 4. The Presentation in the Temple; 5. The Resurrection; 6. Christ in Hades; 7. Christ at Emmaus; 8. The Ascension; 9. The Descent of the Holy Spirit; 10. Religion, Justice, and Brotherly Love.

are the following, commencing with the L. side:—1. The Death of Ananias: on the margin below, the return of Cardinal de' Medici, afterwards Leo X., to Florence in 1512. 2. Our Lord delivering the keys to St. Peter; and, below, the flight of Cardinal de' Medici from Florence in 1494, disguised as a Franciscan friar. 3. Paul and Barnabas at Lystra; and below, the Farewell of St. Paul and St. John. 4. Paul preaching at Athens. 5. Our Saviour appearing in the Garden to Mary Magdalene. 6. The Supper at Emmaus. 7. The Presentation in the Temple. 8. The Nativity. 9. The Ascension. 10. The Adoration of the Magi. 11. Christ coming out of the sepulchre. 12. The Light of the Holy Spirit descending on the Apostles.

From here, crossing to the opposite side of the Hall, where the remainder of the Arazzi are placed—less well seen from being between the windows—are:—13. St. Paul in prison at Philippi during an earthquake, which is here represented by a giant in a cavern beneath. 14. Religion, Justice, and Brotherly Love, by Van Orley and other pupils of Raphael. 15. The Stoning of St. Stephen; and below, the return of Card. de' Medici to Florence as Papal Legate. 16. The Miraculous draught of Fishes; and below, the entrance of Card. de' Medici into the Conclave, where he was elected Pope (Leo X.). 17, 18, 19. The Massacre of the Innocents, in 3 portions, some of the cartoons for which are now in the Foundling Hospital in London. On each side of the gallery by the first arch are placed five smaller tapestries of a different period, representing the Presentation in the Temple, Our Lord carrying the Cross, and His falling under it. The Crucifixion, and our Lord as an infant surrounded by angels pressing the juice of a bunch of grapes into a cup. 24. Christ and the Disciples. 25. Paul healing the lame man in the Temple. 26. The Conversion of St. Paul.

From this corridor the visitor enters

20. *The Gallery of Maps.*—This fine

hall, 500 feet in length, is celebrated for its series of geographical maps of Italy and its islands, painted in the reign of Gregory XIII., 1572–1585, by the Dominican Friar Ignazio Danti, afterwards Bishop of Alatri. They are interesting chiefly as showing the geographical knowledge possessed at that period of the different provinces of the peninsula.

Returning through the Gallery of Candelabra. The third flight of the grand stairs is decorated with ten fine columns, and leads from the landing-place of the Hall of the Biga to

XV.—21. *The Etruscan Museum*, or *Museo Gregoriano*, to be seen on Thursdays (not festivals) from 9 A.M. to 3 P.M. by permission, and on other days by fee to guardian, same days and hours as the galleries of sculpture. The existence of this interesting department is due to Pope Gregory XVI., who added these valuable objects of art to the treasures accumulated in the Vatican by his predecessors. They have been arranged in a series of 13 rooms. The first contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to describe in detail. Our limits, therefore, will only allow us to point out the most remarkable objects in each chamber, referring the visitor to Dennis's 'Cities and Cemeteries of Etruria,' where most of the objects in the collection are accurately noticed.

*First Chamber, or Vestibule (4).*—In the walls of this apartment are placed numerous portrait heads, found in different Etruscan sites. The 3 recumbent and full-length figures in terracotta formed the lids of sarcophagi found near Toscanella. The 2 horses' heads in *nenfro* (volcanic tufa) were found over the entrance to a tomb at Vulci.

*Second Chamber.*—This narrow corridor contains two large tombs, one in travertine, remarkable for its recumbent bearded figure and its bas-reliefs

in low archaic character, representing a man in a chariot, a procession of musicians, &c., the figures of which have been painted red, the colour still perfect: the other large urn, without a lid, has also interesting reliefs: an extensive series of cinerary urns in terra-cotta, and alabaster urns chiefly from Volterra and Chiusi, with recumbent figures on their lids, and decorated in front with the popular mythological sculptures which we have mentioned as characteristic of these urns in our descriptions of Chiusi and Volterra.

*Third Chamber.*—The most remarkable objects in this room are the series of small *hut urns*, upon the brackets in the corners, still containing the burned bones of the dead, and formerly supposed to be inscribed with Oscan characters. They were found in 1819 in the Necropolis of Alba Longa between Marino and Albano, buried under three strata of successive eruptions from the Latian volcanoes, and are considered to represent the huts inhabited by the Latin tribe to which they belonged. Independently of their high antiquity, they are extremely curious as illustrations of a style differing from all other sepulchral monuments which have come down to us. A large sarcophagus standing in the centre of the room, found at Tarquinii in 1834; on the lid is a male beardless figure holding a scroll, the 4 sides are ornamented with reliefs representing the story of Clytemnestra and Ægisthus, of Orestes persecuted by the Furies, of the Theban brothers, and of Clytemnestra immolated to the Manes of Agamemnon; head of a Medusa in negro; and a slab of travertine from Todi, with bilingual inscriptions in Latin and Umbrian.

*Fourth Chamber.*—In the centre of this room is a statue of Mercury in terra-cotta, found at Tivoli, elegantly proportioned; it is of Roman workmanship. Among the other objects are a terra-cotta urn found at Toscanella in 1834, on the cover of which is the recumbent figure of a youth, probably Adonis, with a wound in his

thigh and a dog at his feet; fragments of 3 female statues found in excavating the tunnel of Monte Catillo near Tivoli; several small urns; an extensive series of terra-cotta bas-reliefs, representing the labours of Hercules, of the Roman period, amongst which one of Hercules destroying the Hydra shows that the artist had before him the ordinary Polypus or Octopus, in designing the anomalous classical monster; votive offerings, small portrait busts and profiles, with ornamented tiles, sepulchral friezes, mural decorations and Etruscan and Greek glass vessels and ornaments, &c.

*Fifth Chamber (5).*—This and the three next chambers contain the Vases and Tazze. The collection comprises examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Græcia and Campania contrasting with the peculiar outlines of those which belong more particularly to Etruria. Here are collected the light yellow vases, with parti-coloured griffins, sphinxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin; mostly from the tombs at Cervetri. In another part we see the pure red vases with black figures, marking the period when Etruscan workmanship was independent of Egyptian influence: in another we find examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the most beautiful forms. The black vases of Sarteano and Volterra, and the red ones of Arezzo, all with reliefs, may also be recognised. Amongst the great number of vases may be particularised one on a pedestal, found at Vulci, with parti-coloured figures on a pale ground, representing Mercury presenting the infant Bacchus to Silenus; and the celebrated Poniatowski vase of Triptolemus sent by Ceres to instruct mankind in agriculture. In a corner near the window of the first room of the vases is a humorous representation of Jupiter serenading Alcmena seated at a window, and Mercury

carrying a ladder on the opposite side to assist his father—as Mr. Dennis says, the scene is worthy of ‘Punch.’ In the recesses of the windows which look out on the Giardino della Pigna are some small Etruscan objects, and a few good specimens of coloured glass, similar to that of Magna Græcia.

*Sixth Chamber* (6). Large square hall containing fine vases, of which the 5 most important are placed on pedestals in the centre. Three of these were found at Vulci, and 2 at Cervetri. Of the Vulci vases, one represents Apollo attended by 6 Muses; another, of great interest and beauty, represents, on one side, Achilles and Ajax playing at the modern game of *morra*, the *dimiscatio digitorum* of classical gamblers, the names of these personages being inscribed in Greek letters, as well as the numbers that are issuing from their mouths, and the name of the artist, Exekias, by whom it was made; and, on the other side, Castor with his horse Kyllaros, and dog; the 3rd represents the death of Hector, and is also remarkable for its beauty. Of the 2 Cervetri vases, one of globular form represents, in 4 rows, *chimæras*, wild boars, lions, &c., and the combat of Greeks and Trojans over the dead body of Patroclus; the other, on one side, Pelus and Thetis receiving the dead body of Achilles; on the opposite, Bacchus driving a quadriga.

*Seventh Chamber* (7). A large semi-circular gallery corresponding to the hemicycle of the Giardino Belvidere outside. Along the walls are arranged some of the very fine painted vases of the collection; in 3 of the niches are the larger Amphoræ, one from Ruvo; the finest perhaps is that in the central niche, representing a meeting between Minerva and Hercules; another, the last interview between Hector and Hecuba; two prize vases, one of which, allusive to a cock-fight, shows Minerva surrounded by the combatants; another the contest between *Cycnus* and Hercules, where Minerva and Mars appear acting as seconds.

*Eighth Chamber: Hall of the Tazze* (8). A long gallery containing a large number of vases and tazze arranged on shelves. A few of them were found in Magna Græcia and among the Sabine hills, but by far the greater number are from Vulci and Cervetri. The collection of tazze in this and the 2 preceding rooms is perhaps the most interesting in the museum; it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects painted upon them. Two of the most beautiful had been mended when discovered, a proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their symbols, many well-known episodes in the Trojan war and the siege of Thebes, the labours of Hercules, the history of Theseus, gymnastic exercises and games, races, combats, nuptial processions, and religious rites. The collection of *patere* and goblets, found chiefly at Vulci, is perhaps unrivalled; the most remarkable have been illustrated in the work entitled the ‘Museo Gregoriano.’ Some of these *patere* are most interesting for the subjects represented on them, and as works of art: one, the Dragon, represented here with the head of a serpent, vomiting Jason; the rape of Proserpine; another, the infant Mercury stealing the cattle of Apollo, and afterwards betaking himself to his cradle, near which Maia is standing; a third, Ajax bearing away the body of Achilles; and a fourth, Hercules on the waves, in the bowl given to him by Apollo, may be particularized. The press in this hall contains some good examples of black ware, and a remarkable painted vase found at Vulci, representing Menelaus hastening to avenge himself, on entering Troy, upon Helen, when he is arrested by Venus, whilst Cupid appears between them as a winged figure bearing a wreath, on which the warrior lets fall his sword before the goddess of Love, and Helen flies



towards a statue of Minerva for protection. The name of each personage is inscribed in Greek characters. The bust of Gregory XVI. in this hall is by Cav. Fabris, the late Director of the Museum.

*Ninth Chamber (9)*, containing the Bronzes and Jewellery. On entering the room the attention is at once arrested by the bronze bier, or funeral couch with 6 legs, found at Cervetri, the ancient Cære, in the sepulchre which was excavated in 1826 by Monsignore Regolini and General Galassi from whom it derived the name of the Regolini-Galassi tomb, as will be described in our account of Cervetri. Near it are several tripods, each supporting a caldron decorated with dragons' and lions' heads, and a bronze tray, supposed to have served as an incense-burner. Among the other treasures of this chamber may be mentioned the statue of a boy wearing a bulla, having an Etruscan inscription on the left arm found at Tarquinii;—a statue of a warrior in armour, found at Todi in 1835; the helmet is a restoration, the coat of mail, which is beautifully worked, bears an Etruscan or Umbrian inscription on the girdle, supposed to be the name of the artist;—a very beautiful *cista mistica*, found at Vulci, with handles formed of female figures riding upon swans, and decorated with exquisite reliefs representing the combat of Achilles and the Amazons; this *cista* contained, when found, various articles of a lady's toilette, hair-pins, rouge, two bone combs, a mirror, now preserved in one of the glass cases in the recess of the window, &c.;—a small statue of Minerva, winged, with an owl in her hand, found at Orte;—several braziers from Vulci, with tongs, rakes, and shovels;—a statue of an Aruspex, in his sacrificial costume, with an Etruscan inscription on his left thigh, found near the Tiber;—a war chariot of *Roman times*, found amongst the ruins of the *Villa of the Quintilii*, on the *Via Appia*; it is elaborately ornamented, and, with the exception of the pole and wheels, which are modern

restorations, it is so perfect that doubts of its antiquity were long entertained. By the side of the car are two fragments of colossal statues: the one, a portion of an arm, found in the harbour of Civita Vecchia, is considered to equal any ancient work in metal which has come down to us; it probably belonged to the colossal statue of Trajan, represented as Neptune, which existed there; the second, a portion of the tail of a gigantic dolphin found at the same time, and supposed to have formed a part of the same colossal marine group. Arranged round the walls are several circular shields in bronze, found in the Regolini-Galassi tomb with the objects already described; some of them are 3 ft. in diameter;—another shield found at Bomarzo, of the same size, with a lance-thrust through it, and its wooden lining and leather braces still perfect; a bronze hand studded with gold nails; several helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour; a very curious bronze vizor; a long curved Etruscan trumpet or *piticus*, such as we see represented in the painted bas-reliefs of the tombs at Cervetri; some fans: numerous beautiful candelabra of great variety of form; and an almost countless collection of *specchj*, or mirrors, many of which are highly polished, some gilt on the concave sides and others ornamented with engraved figures or inscriptions. In cases placed in different parts of the room are most curious collections of household utensils—flesh-hooks, cups, caldrons, strainers, jugs, locks, weights, handles of furniture richly ornamented; a series of idols in black earthenware, found at Cære; small figures of animals; comic masks; strigils, or scrapers, used in the baths; hair-pins; coins; stamped clay-pieces, supposed to be Etruscan money; a pair of jointed clogs, the frame-work of bronze, with a wooden lining, found at Vulci; writing implements of various kinds; and last, though not the least in interest, an *Alphabet*, scratched on a vase, or ink-bottle, of common terracotta, and arranged in single letters and in syllables, so that it might serve

both as an alphabet and a spelling-book. This remarkable relic was found in one of the tombs of ancient *Cære*; it has 25 letters, supposed to be of the Pelasgic character, read, unlike the Etruscan, from left to right. *Lepsius* regards it as the most ancient known example of the Greek alphabet and its arrangement, and the letters as the most ancient forms of the Greek characters. Among its other peculiarities, the letters *H* and *Ω* are altogether wanting. The *Jewellery* is contained in a stand in the centre of the room, which revolves on a pivot for the convenience of visitors. The compartments into which it is divided contain a miscellaneous collection of gold ornaments, most varied and beautiful. The extent of the collection is surprising when it is considered that most of the objects in it were found in the single *Regolini-Galassi* tomb at *Cervetri*. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female head-dress; some are simple fillets, while others are composed of leaves of ivy, myrtle, and olive, most delicately wrought. In other compartments are necklaces, bracelets, earrings, and armlets of solid gold, in every variety of pattern; many of them are elastic, and several are in the form of a serpent, either single or coiled. The *bullæ*, or amulets, worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with precious stones, others are jointed, others are simply composed of *scarabæi* set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The *fibulæ* for fastening the *toga*, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship that modern skill can produce few specimens of equal delicacy. One of the most remarkable objects in this table is the embossed breastplate of the warrior buried in the sepulchre. It is of gold, with *fibulæ* of an elaborate description. Among the silver

articles are cups and vases, decorated with reliefs of an Egyptian character, some of which are inscribed with the name "*Larthia*" in Etruscan letters. In an adjoining glass case is a collection of Roman bronzes and glass, discovered at *Pompeii* in 1849 during an excavation at which *Pius IX.* was present; there are some good pieces of window-glass, a marble bas-relief, and an iron spade similar in form to those used at this day in England.

*Tenth Chamber.*—A passage containing a series of Roman water-pipes in lead, dug up near the aqueduct of *Trajan*, close to the *Porta Aurelia*; a bronze statue of a boy found near *Perugia*, having an Etruscan inscription on the leg, and holding a bird in his hand; and an Etruscan urn, with an inscription, from *Vulci*, leads us to

*Eleventh Chamber, or of the Tombs* (10), in which are preserved copies upon canvas of the paintings discovered in the principal tombs of *Tarquinius*, and in the Painted Tomb of *Vulci*; they do not give the complete series of any single tomb, but are a selection of the choicest subjects. The Etruscan paintings here copied are noticed in our account of *Tarquinius*, at the close of this volume. The *Vulci* paintings are from one of the few painted tombs discovered on that site. As this tomb is now entirely destroyed, and as the paintings at *Tarquinius* are rapidly perishing from damp and exposure to the atmosphere, these copies are of great value as representations of costume and domestic manners. On one we see a boar-hunt, with huntsmen in full chase; in another a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; on a third is represented a death-bed scene of touching interest; on others are various dances, games, funeral feasts, and religious ceremonies. This room also contains several red and brown fluted jars for oil and wine from *Veii* and *Cære*; a sarcophagus in the form of an Ionic temple, with an inscription recording the name of *Tanaquil* (*Thanchvilus*); an inscribed *cipus*

in the form of a millstone; earthen braziers; some specimens of Etruscan sculpture in marble; an inscription of A.D. 305 found at Vulci, interesting as fixing the name of the site, &c.—Returning through the Hall of the Bronzes, is the *Twelfth Chamber*, off which is a fac-simile of an unpainted tomb; it is entered by a low door, and guarded on each side by lions couchant from Vulci. It is divided in the interior into two vaulted cells with three couches, on which the bodies were placed, while on the walls are hung vases, tazze, and other objects of domestic use. In a glass case in the centre of this chamber are several handsome vases in bronze, some of a peculiar yellow metal, one a kind of *patera*, with an Etruscan inscription. Most of these objects were discovered in a tomb of the family of the Herennii, near Bolsena. The singular bronze vase in the form of two cones joined by their summits, placed over this case, was found in the Regolini-Galassi tomb at Cervetri. Descending again to the Hall of the Greek Cross, a door on the rt. of the stairs gives access to

XVI.—22. The Egyptian Museum, which, although inferior to many similar collections N. of the Alps, presents much interest. It was commenced by Pius VII., by a collection purchased from Andre Gaddi, and with various Egyptian antiquities formerly in the Capitoline and other museums: numerous additions have been made to it since then. It consists of 10 rooms, placed underneath the Etruscan collection.

*First Room*, opening near the Hall of the Greek Cross.—Two fine mummy-cases in green basalt, and 4 richly painted ones in wood.

*Second Room*—contains colossal statues of Egyptian divinities, chiefly of the lion-headed goddess Bubastes or *Pasht*. The two antique lions in granite formerly stood at the Fontana di Termini, near the Baths of Diocletian. From the Cartouches which

are engraved on them, they appear to date from Nectanebo I., in the beginning of the 4th centy. B.C. The large female statue between these lions is supposed to represent a daughter of Rhamses II. or Sesostris. In another part of the room are statues of Ptolemy Philadelphus and his wife Arsinoë, with hieroglyphical inscriptions; they formerly stood in the Palace of the Senators at the Capitol, and were discovered among the ruins of the gardens of Sallust.

*Third Room*.—A large hall, containing principally Roman imitations of Egyptian statues, for the most part from the Villa Adriana. They are not genuine Egyptian monuments, but merely copies of the time of Hadrian. Their interest, therefore, consists in being illustrations of the art and taste of the period: as a work of art, one of the most remarkable is the colossal statue of Antinous, in white marble, and a recumbent figure of the Nile.

*Fourth Room*.—Smaller Egyptian divinities in stone, and a collection of Canopi and vases in oriental alabaster.

*Fifth Room*, or semicircular hall, corresponding to the hemicycle of the Giardino della Pigna outside, surrounded by mummies and mummy-cases, and statues of the larger Egyptian divinities in granite and basalt.

*Sixth Room*.—Egyptian divinities, scarabæi, &c.

*Seventh Room*.—The smaller Egyptian bronzes, &c.

*Eighth Room*.—Surrounded with glass cases containing small figures, in stone and earthenware, of Egyptian divinities.

*Ninth Room*.—Several papyri in frames.

*Tenth Room*.—Sundry Coptic and Arabic inscriptions on the walls; a model of the great Pyramid, and some Steles, a cast of the Rosetta inscription.

XVII. *Library of the Vatican.*—The entrance to the Library is by one of the doors on the l. near the N. extremity of the Galleria Lapidaria of the Museum, at the entry to the Chiaramonti Museum, or by a gate opposite the foot of the stairs which lead to the Hall of the Greek Cross. Visitors are admitted a few at a time by the Custodi: days and hours the same as for the Museum of Sculpture.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which have been collected in the Lateran. The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collections made by his immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect manuscripts. The celebrity of the library dates properly from the close of the 16th century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin, and 2160 Greek. The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by de Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin, and 432 Greek. In 1658 the Vatican received the *library of Urbino*, founded by duke Federigo, whose passion for books was

so great that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, was added to the library; it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin, and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS., of which 3391 were Latin, and 474 Greek. About the same time it was augmented by 266 MSS. from the library of the Marquis Capponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grota Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of W. Humboldt, applied to Pius VII. for the restoration of some of the manuscripts which had been plundered from the Heidelberg library by de Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the Church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions; and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German historian. At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Slavonic manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books was not more than 30,000, though it had been loosely stated at double that figure, until the addition of the library of Count

Cicognara, chiefly relative to the fine arts and their history, and, in 1855, of the collection of Cardinal Mai (6950 vols., and 292 MSS.), a munificent donation of Pius IX. to the Library of the Vatican. The library is open daily for study from 8 in the morning until noon, excepting during the recess, which begins on June 28th, and continues until Nov. On Thursdays, and on numerous feast-days, it is always closed to students, although generally open to visitors, and the accommodation is so limited that only those who wish to consult MSS. can find places. The printed books are little available for study for want of a catalogue. The present Pope has ordered this deficiency to be supplied. The fee to the custode who shows the library, for a party, is from 1 to 2 francs.

The **Anteroom** (11) contains in a glass case a fine papyrus relating to funeral rites of the Egyptians; and two casts of columns with Greek inscriptions, found in the Triopium of Herodes Atticus on the Via Appia (the originals are now in the Museum at Naples). A series of portraits of the cardinal librarians hang round this and the next room; that of Cardinal Giustiniani is by Domenichino, the most recent being that of the celebrated Cardinal Mai. In the adjoining one, called the Chamber of the Scribes, round which sit the assistant librarians, in stalls decorated with intarsia-work by Frate Giovanni da Verona, are tables for persons admitted to study and consult the MSS. in the Library. The ceiling is painted by *Paul Brill* and *Marco da Fuenza*.

The **Great Hall**, which is 220 ft. long, is divided by pilasters into 2 portions, and is decorated with frescoes by Scipione Caietani, Paris Nogari, Cesare Nebia, and other artists; it underwent a complete restoration under Pius VI., and is one of the most magnificent halls of the kind. The *marble pavement*, laid down by Pius IX. in place of the original one in red

tiles, adds greatly to the splendour of the Hall. Attached to the pilasters and the walls are the painted cabinets or presses which contain the MSS.; these are shut with closed doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he was surrounded by the first literary treasures in the world. Between the pilasters are placed several valuable modern works of art. Two fine tables of granite, supported by bronze figures by Valadier; a beautiful column of Oriental *alabastro fiorito*; 2 candelabra of Sèvres china, presented to Pius VII. by Napoleon; a fine vase from the same manufactory to Leo XII. by Charles X.; a vase of Malachite by the Emperor of Russia, and a very large specimen of the same valuable material by the late Prince Demidoff; two handsome vases of Meissen porcelain, with views of the royal residences near Berlin, presented by the King of Prussia to Pius IX. in 1860; a fine vase of Oriental alabaster made in Rome from a block presented by the Pasha of Egypt; the large vase in Sèvres porcelain, covered with Christian emblems in an early style, presented by Napoleon III. to Pius IX. on the occasion of the baptism of the heir to the Imperial throne, when it was used as the baptismal font; and a third in 1869, on the occasion of the Pope's 50th Mass, by the King of Prussia; and a beautiful basin in Aberdeen granite, a gift from the late Algeron Duke of Northumberland to Cardinal Antonelli, and by him presented to the library. Two vases of Chinese enamelled metal, opposite two windows, were sent from Pekin by the Pope's Apostolic Vicar in 1872. The collection of majolica plates brought here from the Pope's palace at Castel Gandolfo, after the change of government, is only shown on special application, many of the subjects being unfit for general inspection. The frescoes on the walls represent on one side the foundation of the most celebrated ancient libraries, and on the other the different councils of the Church; those on the pilasters the in-

ventors of the characters or letters used in expressing the principal known languages. Out of the great hall a door on the rt. leads into the *Archivio Secreto* (12), where are preserved the most interesting manuscript historical documents connected with the government of the popes, diplomatic correspondence, &c. The door leading into it is a fine specimen of *intarsia*-work, with views of 4 of the principal monuments erected during the reign of Pius IX.—the Viaduct of Laticcia, the Basilica of St. Paul, and the tabernacles of the latter church and of the Lateran.

The Galleries which open from the extremity of the Great Hall occupy a length of 1200 feet: they contain presses with the manuscripts. Entering on the l., on each side the presses contain the MS. collections of Queen Christina of Sweden, on the outside of which have been painted the several monuments of Rome restored during the present pontificate. On the end wall of the second Hall is an interesting view of St. Peter's, as designed by Michel Angelo, surrounded with a square porticus; and opposite, another of the raising of the Vatican obelisk by Fontana. To these succeed 5 other halls; the first contains the continuation of the MS. collection; the 3 Halls (13, 14, and 15 of plan), forming the *Museo Cristiano*, follow. In the first, enclosed in cabinets, is an interesting collection of lamps, glass vessels, gems, personal ornaments, instruments for domestic use of the early Christians, chiefly from the Catacombs; there are also instruments of torture employed against the early sufferers for our faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain found alongside the body of a Christian martyr in his tomb. One of the remarkable collections in the Museo Cristiano is that of ancient glass, chiefly used in the funereal banquets, from the catacombs. Among the other objects are amber vessels with reliefs and Christian symbols, carvings in ivory. In the press marked No. 14 is

the Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th century; in another a fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. Beyond this is the hall called the *Stanza dei Papiri* (14), containing a series of diplomas and charters from the 5th to the 8th cent., the oldest being of A.D. 469; on the ceiling and walls are historical frescoes by Mengs. The room (15) that follows contains a very interesting collection of Byzantine and mediæval Italian paintings to the end of the 15th century, and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. On the end wall is a fine crucifix in rock crystal, with three medallions, engraved in *intaglio*, the latter with the Kiss of Judas, Christ bearing his cross, and the Entombment. They were executed by a modern artist, Valerio de' Belli of Vicenza, and added to the Library by Pius IX. The tables in the centre are made of fragments of marble discovered in the Catacombs of S. Calixtus, SS. Nereus and Achilleus; and the circular one from the ruins of Hippo, in N. Africa, the country of S. Augustine.

Opening out of the hall of Christian paintings, on the rt., are 2 rooms (16), very handsomely decorated. The first, with the Samson slaying the Philistines, and carrying off the Gates of Gaza, on the ceiling, painted by Guido. This room contains some ancient frescoes, of which the most celebrated is that known as the *Nozze Aldobrandini*, from having been the property of Clement VIII.; it was found near the arch of Gallienus, in 1606. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most precious specimen of ancient painting, until the discoveries at Herculaneum deprived it of that pre-eminence. Celebrated painters made it the object of their study, and a copy by Poussin is preserved in the Doria gallery. Although injured by restoration, it was considered so valuable in 1818 that it was purchased of Cardinal

Aldobrandini by Pius VII. for 10,000 scudi. It represents, in the opinion of Winckelmann, the Marriage of Peleus and Thetis. The composition consists of 10 figures: the bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely draped female figure leaning on an altar, and holding what appears to be a shell. On the rt. of the picture is a group of 3 figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp of 6 strings. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and token of having grappled with danger and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the rt. hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which nothing bacchanalian offends the eye or invades the chaste keeping of the scene." A good terra-cotta relief, in the Musée Napoleon III., formerly in the Campana Collection, is an exact reproduction of the principal group in the Nozze Aldobrandini. The other ancient paintings here are, a Race of Tigers, Antelopes, and Apes, in which the Egyptian A. oryx is very accurately represented; all these animals bearing feathers on the head, as we see in the modern Roman races of the Corso: five figures of Scylla, Phædra, Pasiphae, Canace, and Myrrha, discovered on the walls of a villa near Tor Marancio on the Via Ardeatina: a series of subjects from the Odyssey, found in the ruins of a Roman house in the Via Graziosa, on the Esquiline; they have been described in a work by Father Matranga, who endeavoured to prove that the building formed part of the house of Livia: and some paintings from the Ruins of Ostia, one representing the unloading of a vessel with corn, the porters having their names beneath, the master of the poop, who is designated as Magister *Farneanus*. An ancient mosaic, from a Roman villa near the Porta di San Lorenzo, is inlaid in the floor of this room. In front of the window is placed a large gold vase, presented to the Pope in 1856 by the King of Siam, with the miniature portrait of his bare-legged Majesty, a frightfully ugly old man. Opening to the rt. from the end of the room containing the Nozze Aldobrandini is a smaller one containing a collection of inscriptions or *Signa Tegularia* stamped on Roman tiles; some Christian frescoes, the most worthy of notice amongst which are—our Saviour amongst the Apostles, or the Last Supper; a dove with the olive-branch; and a copy of a female in the act of adoration (an Orante), from the Catacombs of St. Nereo. The pretended painting of Charlemagne is of very doubtful authenticity. A curile seat, in bronze; a fragment of the mosaic which covered the Triclinium of Leo III. near the Lateran Palace; and a Ciborium in La Robbia ware. The Luca della Robbia plates, from the palace of Castel Gandolfo, were placed on shelves in this room in 1880. Returning to the gallery of the Library, in the farthest room, formerly the chapel of Pius V., is a full-length portrait of Pius IX., painted on glass by Schmitz at Aix la Chapelle; a Prie-Dieu sculptured by an artist of Tours, named *Blottiere*, a labour of 25 years, in the style of the 16th century, presented to Pius IX. by the inhabitants of La Touraine; a reading-desk by the ladies of Tournay; a missal, with richly-carved figures, by the Emperor of Austria; and in cases round the walls, portfolios containing addresses presented to His Holiness from every part of the Catholic world on the occasion of his misfortunes; in a bag

are the visiting cards left for the Pope upon the same occasion.)

Beyond the chapel of Pius V. is a suite of several rooms called *Gabinetto Borgia* (17), containing the printed and illustrated books, the library of the history of the Fine Arts formed by Cicognara, and that of the late Cardinal Mai, purchased by Pius IX. These rooms were built by Alexander VI., from whom they derive their name; they are well worth visiting for the paintings on the vaults and walls, and will be shown by the person who accompanies strangers over the Library on presentation of a permission from the Prefect of the Library; they are entered through by some smaller rooms, also filled with printed books. *Room 1.*, remarkable for its ceiling, decorated with stucco reliefs by *Giovanni da Udine*, and arabesques by *Pierino del Vaga*; the 12 Sibyls are fine works by *Pinturicchio*; the circular medallions represent the 7 planets, and a group of philosophers discoursing over a globe. *Room 2.*, called of the *Credo*, from the paintings of the 12 Apostles and Prophets discoursing on the subject of the Belief. This apartment was the treasury of Alexander VI., whose armorial bearings are upon the walls. *Room 3.*, of the *Arts and Sciences*. In each of the painted spaces of the roof are emblems of the liberal arts; in that of Rhetoric may be seen the name of the painter *Pinturicchio*; each figure has the name below. In this room expired Pope Alexander VI., of fever, Aug. 13, 1503. *Room 4.*: this and the last apartment had their walls covered with tapestries. The paintings represent events in the lives of SS. Antony, Sebastian, Catherine of Alexandria, Juliana, and Barbara, and the meeting of S. Elizabeth and the Virgin. On the lunette over one of the doors, the figure of the Virgin is supposed to be the portrait of Giulia Farnese, the favourite of Alexandra VI. *Room 5.*: the paintings here represent the Annunciation, Nativity, Adoration of the Magi, Ascension, Pentecost, and Assumption (the kneel-

[*Rome.*]

ing figure in one of these, before the Virgin, is that of the notorious Cæsar Borgia, the illegitimate son of the Pope, so celebrated for his cruelties, and the part he played in the history of Italy in the 15th century. *Room 6.*, or *Hall of the Guards*: the fine chimney here is by *Sansovino*; the paintings and decorations by *Giovanni da Udine* and *Pierino del Vaga*, and executed in the reign of Leo X., the paintings relative to the history of the Church having replaced others by *Pinturicchio*. In the recess of one of the windows are the original studies, in crayon, by Podesti for his great fresco in the Hall of the Immaculate Conception. To 2 rooms opening out of the *Gabinetto Borgia* have been removed the Collection of Coins and Medals, which was plundered of so many of its treasure by one of its own curators during the absence of the Pope in 1849. The number ascertained to be missing is considerable. Many of these medals were of great rarity; their loss was a public misfortune, the greater part having been melted down. Some were unique gold coins, chiefly of the Roman period, amongst which was a medal of Antinous, one of the largest specimens in gold which had been handed down from antiquity. The present collection, classed by Sibilio, is now in progress of re-arrangement by the eminent philologist Ignazio Guidi; when completed the most important specimens will be exposed to the public view. In addition to the ancient coins and medals, and Papal coins, the earliest of which is of the reign of Gregory III. (A.D. 731-41), is a large series of Papal bull-seals—the most remote attributed to Pope Deodatus, A.D. 614.

The Gallery on the rt. of the Great Hall of the Library, also contains presses with MSS., surmounted by Etruscan vases, and is ornamented with indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. It is separated into halls by columns of ancient marbles and red porphyry. In one—that preceding the Museo Pro-



fano—are two curious statues of the god Mithras, in the form as he was venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and holding keys in each hand. On two of the porphyry columns near this are sculptured twin figures, in high relief, of warriors, similar in style and costume to those at the corner of the Basilica of San Marco at Venice; they were in all probability brought from the East at the time of the Lower Empire. At the extremity of the rt.-hand gallery is the so-called *Museo Profano* (18), to distinguish it from the M. Cristiano in the opposite gallery of the library; it contains a very valuable collection of small Greek and Roman antiquities in bronze, ivories, glass, &c., consisting principally of lamps, vases, and personal ornaments; some antique mosaics. The carvings in ivory, affixed to the shutters of the cabinets, were, for the greater part, found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th century; amongst them is a remarkable group of a triumphal car drawn by four horses, a close resemblance to that of the large bas-relief of Marcus Aurelius on the stairs of the Palazzo de' Conservatori, in the Capitol. The collection of modern cameos in pietradura by Girometti, purchased by Gregory XVI., and a very beautiful cup in amber, with reliefs. Two works of Cellini, representing the fable of Perseus, and the wars of the Trojans, have been placed here. Here also are the nails, tiles, and other fragments of the framework of Caesar's villa, found in the lake of Nemi, and long supposed to be the timbers of an ancient ship; several vases and articles of domestic economy; and the hair of a Roman young lady, tastefully tressed up, found with her skeleton in a sarcophagus.

The principal manuscript treasures of the library are the following:—The celebrated *Codex Vaticanus* or *Bible of the early part of the 4th century*, in Greek, containing the oldest of the *Septuagint versions* of the Scriptures,

and the first Greek one of the New Testament. It is supposed to have been one of the 50 copies procured at Alexandria by Eusebius, by order of Constantine, for the churches at Constantinople. This most important treasure of biblical literature, which had remained so long unedited, was printed under the superintendance of the late Cardinal Mai some years since, but scruples arose to prevent its publication until lately, when Pius IX. withdrew the interdict of his predecessor.\* The *Virgil of the 4th or 5th century*, with 50 miniatures, including a portrait of Virgil, well known by the engravings of Santo Bartoli. The *Terence* of the 9th century, with miniatures. These versions of Virgil and Terence belonged to Cardinal Bembo, and passed with his other collections into the ducal library of Urbino: the Terence was presented to his father, Bernardo Bembo, by Porcello Pandonio, the Neapolitan poet. A *Terence* of the 4th or 5th centy., the oldest known. *Fragments of a Virgil* of the 12th century. The *Cicero de Republica*, the celebrated palimpsest discovered by Cardinal Mai under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. The *Palimpsest of Livy*, lib. 91, from the library of Christina queen of Sweden. The *Plutarch* from the same collection, with notes by Grotius. The *Seneca* of the 14th centy., with commentaries by the English Dominican monk Triveth, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Menologia Græca*, or Greek calendar, of the 10th centy., ordered by the emperor Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. The *Homilies of St. Gregory Nazianzenus*, of the year 1063, and the *Four Gospels* of the year 1128, both Byzantine MSS. of great interest;

\* *Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS, S.R.E., Card., Rome, 1851, Spithöver; and Novum Testamentum, Rome, 1859, Spithöver.*

the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. The large Hebrew Bible, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the 14th century, by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1492, beautifully written and illuminated by *Attavanti*. The *Parchment Scroll* of a Greek MS. of the 7th century, 32 feet long, with miniatures of the history of Joshua. The *Officium Mortis*, with beautiful miniatures. The *Codex Meximicus*, a calendar of immense length. The dedication copy of the *Assertio Septem Sacramentorum adversus Martinum Lutherum*, by Henry VIII., printed on vellum at London in 1521, with the king's signature and the autograph inscription on the last page but one, "Finis. Henry Rex."

"Anglorum rex Henricus, Leo Decime, mittit."

2 *Letters from Henry VIII. to Anne Boleyn*, in French and English. The *Divine*, with miniatures by Giulio Clovio. The *Dante del Boccaccio*, in the very beautiful writing of the author of the *Decameron*, to which his signature as *Johannes de Certaldo* is affixed, and with notes said to be by Petrarch; the poem is preceded by Boccaccio's dedicatory epistle to the poet. A volume of *Tasso's Autographs*, containing a sketch of the first 3 cantos of the *Jerusalem*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays and Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo*, in honour of the Countess Matilda, with a full-length portrait of that celebrated personage, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Lives of Duke Federico di Montefeltro*, by Muzio, and of Francesco Maria I. della Rovere, by Leoni, the latter with 5 fine miniatures by Giulio

Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in 12 volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by Melancthon, 1556. The most interesting, to the general visitor, of these MSS. are now exhibited to the public, being placed in 2 handsome inlaid cabinets, in the large hall of the library, which will be opened by the custode; to examine the others a special permission of the Prefect of the library is necessary.

XVIII. *Vatican Archives*.—These documents occupy three floors, each composed of 8 or 9 rooms. On the first are kept all the bulls, briefs, and other documents of the Papal chancery since the 15th centy. On the second floor are the documents formerly in the Archives of the Castle of St. Angelo, and the records of the temporal administration. Here also are the Carlovingian diplomas in favour of the Holy See, with golden seals, those of the Saxon Emperors, and that of Rodolph Hapsbourg, distinguished by a golden seal of extraordinary magnitude. On the third floor are the diplomatic documents of the Popes; the collection of Monsacrato, comprising thousands of parchments, dating from the 10th to the 15th centy., relating to the history of the city and province of Rome. There is also a hall containing a great quantity of miscellaneous ancient codes, which, unfortunately, are not catalogued.

The severity with which entrance into these archives was formerly prohibited may be inferred by the warning over the door, "*Intrantes excommunicantur ipso facto.*"

Admittance, for purposes of study, is now occasionally granted, but only by the Pope himself, on application to the Cardinal Archivist.

*Manufactory of Mosaics*.—Persons who have admired the mosaics of St. Peter's should visit, before they leave the Vatican, the studio in which they

are manufactured. The number of different tinted enamels amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art is requisite to do justice to the subjects; some idea of the difficulty of the process may be formed from the fact that many of the large pictures have occupied from 12 to 20 years in their execution; that few of the smaller ones occupy less than 5 or 6. Visitors are admitted by orders granted at the Major-domo's office, or procured through their banker's: the entrance to the manufactory is from a corridor at the N.W. corner of the Court of S. Damaso, on the ground floor.

**XIX. Gardens of the Vatican.**—Few travellers visit these interesting gardens, which deserve to be better known: they are entered from the end of the long gallery of the Museo Chiaramonti. The first portion is that called the *Giardino della Pigna*, in the quadrangle formed by the Museo Chiaramonti, the Braccio Nuovo, the Etruscan Museum, and the long gallery of the library: it was begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the 4 façades. In front of the principal façade is a large semi-circular niche, containing the 2 bronze peacocks and the colossal *pigna* or pine-cone, 11 feet high, found in the mausoleum of Hadrian, and supposed to have stood on the summit of the building. In the centre of the garden is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the shaft, discovered at the same time, had been damaged by the accidental burning of the scaffolding on which it lay. It is 11 ft. high, 12 ft. on each of its sides, and ornamented with high reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column (p. 124). A flight of *steps descends* from the quadrangle of the *Giardino della Pigna* to the terrace

of the Navicella, so called from a large fountain with a bronze ship in the centre, from every point of which water is made to flow. The view from this terrace over the northern part of Rome is very fine. Several very ingenious devices of waterworks play in this garden. In one place the visitor is made to stand on a circular space to admire the bronze *Pigna*, when water spouts from invisible openings in the ground around him. A similar trick awaits him as, unprepared, he passes down the stairs to the terrace of the Navicella.

The Gardens of the Vatican, properly speaking, extend beyond the long line of buildings of the library and palace, along the declivity of the hill, and occupy the space between the wall of Leo IV. and the modern fortified enceinte of Urban VIII. They are very extensive, with casinos, formal flower-gardens, and long alleys bordered with box hedges. An order to visit the gardens is necessary, or a fee to the gardener, during the hours when the Pope is not expected to walk.

The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in Rome. It is decorated with paintings by Baroccio, Federigo Zuccherò, and Santi di Tito, and has a beautiful fountain which pours its waters into a basin of pavonazzetto, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by d'Agincourt and Canova. In the upper part of the gardens a portion of the mediæval wall of Leo IV. with two fine round towers is still standing, beyond which Pius IV. and Urban VIII. extended the present bastions. It was from the most western and elevated point of the latter, which enfilade the post-road from Civita Vecchia, that the French army suffered so severe and unexpected a repulse on their first approach to Rome in April 1849.

**XX.**—The Pontifical Armoury, behind the Sacristy of St. Peter's, con-

tains numerous cannon, &c.; the most remarkable object is the iron armour of the Constable de Bourbon, which he wore, when killed before the Castle of St. Angelo, in 1527; a melancholy record of the cruel pillage which devastated Rome more than all the attacks of the barbarians, sparing neither the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum. To visit the Armoury an order from the Pope's Majordomo is necessary.

XXI.—The *Zecca*, formerly the *Pontifical Mint*, now under the direction of the Italian Treasury, is also behind St. Peter's; open daily, except on Sundays and holy days, from 9 to 3. To see the workshops, an order from the Director will be necessary. Here are preserved all the dies of Papal medals struck since 1417, under Pope Martin V., 479 in number. The entire collection, in bronze, costs 985 frs. Any separate medal can be obtained. Several are due to Benvenuto Cellini, of which the finest is one of Paul III. The reverse represents Ganymede pouring ambrosia on the Farnese fleurs-de-lys, and resting his l. hand on an eagle. Most historic events of the period are commemorated in these medals. The war of Pius V. against the Turks, the massacre of the Huguenots, and the establishment of his calendar; the great public works executed by Sixtus V., and succeeding popes; the death of Victor Emanuel, are thus recorded. Among the latest medals worthy of remark are those coined in memory of Humbert I.'s accession to the throne, and those of large size presented by Leo XIII. to the three architects whose advice he requested on the works for the prolongation of the apse of St. John Lateran.

GALLERIES AND MUSEUMS (PUBLIC).  
THE CAPITOL.

The palaces which now cover on three sides the central part of the Capitoline Hill named *Piazza del Cam-*

*pidoglio*, were erected by Paul III. from the designs of Michel Angelo. The effect as we approach from the Piazza di Ara Cœli is imposing. The easy foot ascent was opened in 1536, on the occasion of the entrance of the emperor Charles V. The carriage ascent on the rt., ornamented with flower-beds and shrubs, was opened to the public in 1873. In laying the foundations of the substruction wall, two interesting fragments of the Servian walls were brought to light, along with some architectural remains supposed to belong to the *Ædes Jovis Vejovis*. To make room for this road, the fine old house, begun by Michel Angelo, was pulled down and its frescoes removed to the Pinacoteca Capitolina. The architectural decorations of the court have been inserted on the façade of the new house, on the right of the ascent.

At the foot of the central stairs are 2 Egyptian lions, brought here by Pius IV. from the ch. of S. Stefano Sopra Cacco. At the summit of the steps, on the angles of the balustrades, are 2 colossal statues, in marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto, in the middle of the 16th century, and are supposed to have belonged to the theatre of Balbus. Near these are the celebrated marble sculptures called the trophies of Marius. We have already noticed this misnomer in the description of the ruins (p. 108) near which they were discovered. Their style shows that they are imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Alexander Severus. Next are the statues of Constantine and his son, found in his baths on the Quirinal. At the extremity of the balustrade, on the rt. of the ascent, is the *Mil-liarium*, or milestone, which marked the first mile on the Via Appia: it was found in 1584 in the Vigna Nara, a short distance beyond the modern Porta di San Sebastiano, and has inscribed on it the names of Vespasian and Nerva; as a pendant, on the

opposite balustrade, is that which stood at the 7th mile on the same road, and which was brought here from the Giustiniani palace. In the centre of the piazza is the *bronze equestrian statue of Marcus Aurelius*. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. A very curious tradition respecting it will be found in the '*Mirabilia Romæ*.' There is a great uncertainty as to where it originally stood, some supposing it was in the fore-court in front of the Temple of Antoninus and Faustina in the Forum, others on the brick pedestal at the foot of the arch of Septimius Severus; it was placed in front of the Lateran in 1187, by Clement III., and was removed to its present position by Michel Angelo in 1538. It stands on a pedestal of marble formed from a single block of an architrave of the Temple of Castor and Pollux, in the Forum. It is one of the very few ancient equestrian statues in bronze which has been preserved entire, and, as a specimen of ancient art, is admitted to be the finest in existence. It was originally gilt, as may be seen from the traces of gold still visible on the horse's head. The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse "*Cammina!*" and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of *Custode del Cavallo*. A bunch of flowers was annually presented to the chapter of the Lateran basilica as an acknowledgment that it belonged to them. While the statue stood in front of the Lateran in 1347, it played an important part in the festivities on the elevation of Cola di Rienzo to the rank of tribune. On that occasion wine was made to flow out of one nostril and water out of the other.

On three sides of the piazza are the buildings designed by Michel Angelo. The central one is the palace of the Senator; that on the W. side is the

Palace of the Conservators; that on the E. contains the Capitoline Museum. The upper balustrades of these buildings are crowned with 32 ancient statues.

#### PALACE OF THE SENATOR,

founded by Boniface IX. at the end of the 14th century, on the ruins of the Tabularium, as a fortified residence for the Senator. The façade was ornamented by Michel Angelo with Corinthian pilasters, and made to harmonise with his new palaces. In front it is approached by a double flight of stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with three statues: that in the centre, of Minerva, draped, in porphyry, found at Cori, commonly called Rome triumphant; the marble head and arms are modern: the two others are colossal figures of the Nile and the Tiber, which existed *in situ* on the Quirinal among the ruins of the Baths of Constantine in the 15th century, and were commonly called Rome and Bacchus. They appear to be works of the Antonine period. The principal apartment in this palace is the hall, decorated in the worst taste, and containing busts of Count Cavour and King Victor Emmanuel, and casts of the *Æginetic* marbles, now in Munich, a gift of the King of Bavaria. In the upper rooms are the offices of the Municipality, the local police courts, the apartments of the Academy of the Lincei, and, high above all, the Observatory of the Capitol attached to the Chair of Astronomy, at the University. From near this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in a preceding page (p. 50). The great bell of the Capitol, the celebrated *Patarina*, captured at Viterbo in the middle ages, is suspended in this tower. In the lower floor, occupying the porticus of the Tabularium, are several fine fragments of ancient architecture discovered in the adjacent Forum, and lower down still the passages leading to some interesting re-

mains of the substructions of the Capitol and of the Tabularium, which well deserve a visit. In these substructions are the works of art and architectural fragments which are daily brought to light in the construction of the new quarters of the city. To see these extremely valuable collections, which are strictly private, application must be made to the Secretary of the Archæological Commission, Com. Ridolfo Lanciani, whose office is behind the Capitoline Museum, and who will enable visitors to see also the collection of bronzes, cameos, coins, &c., which are preserved in the rooms of the Archæological Commission. The upper portico of the Tabularium is arranged as a Topographic Museum for the preservation of those architectural fragments of ancient Rome which cannot be left *in situ*.

[The museums and galleries of the Capitol are open to the public gratuitously on Sundays from May to September, and a few of the principal holidays from 9 A.M. until 1 P.M.; and on Sundays from September to May, and week days all the year, from 9 to 3 P.M. on payment of 50 centimes. They are only closed on Easter Sunday, the 20th September, 1st November, and Christmas-day.]

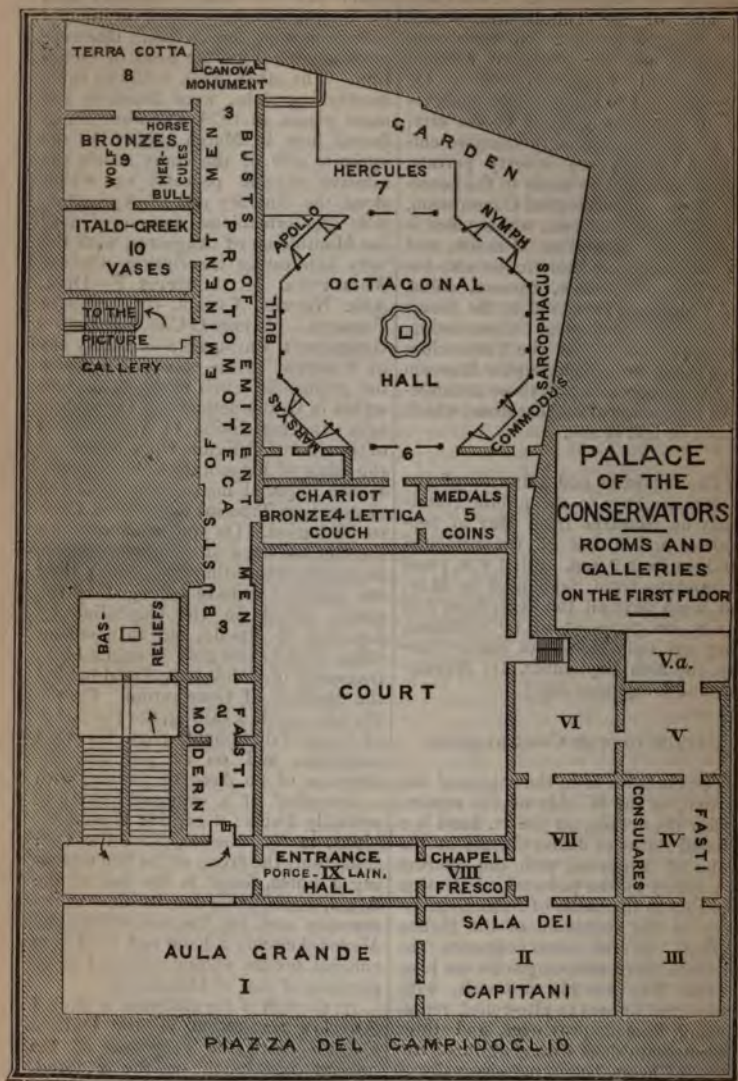
#### PALACE OF THE CONSERVATORS.

The entrance is in the centre of the portico, on the W. side of the square. Under the arcade, on the rt. hand is a colossal statue of Julius Cæsar; on the l. one of Augustus, with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium, originally in the collection of the Bishop Ruffini. In the court opposite the entrance there are ranged on the l. or S. side five marble pedestals, with sculptured figures in alto-relief, representing Roman provinces, and three intermediate slabs with sculptured trophies of arms, belonging originally to the *T. of Neptune*, in the Portico of the Argonaunts.

The first two pedestals were found a

couple of centuries ago, near the Piazza di Pietra, and bear some municipal inscriptions of that period. One supports a colossal marble head of Domitian. The other three, with the three intervening slabs, were found in the same piazza in 1878, and were transferred here in March 1880. On the opposite side of the court stands the massive marble pedestal on which stood the cinerary urn of Agrippina, wife of Germanicus, discovered near the Mausoleum of Augustus, with the very interesting inscription—*OSSA—AGRIPPINÆ, M. AGRIPPÆ F—DIVI. AUG. NEPTIS. VXORIS.—GERMANICI CÆSARIS.—MATRIS C CÆSARIS AUG—GERMANICI PRINCIPIS*;—a cavity cut in it served as the standard measure for grain—*Rubinetella di grana*, as it is styled in Gothic letters—in the middle ages; the inscription to Agrippina is of the time of Caligula, when he caused the ashes of his mother to be removed to the imperial mausoleum, from the place where Tiberius had caused them to be buried. On the same side are the feet and hand of 2 colossal statues, in marble, interesting fragments; they are supposed to have belonged to the statue raised on the Capitoline by Lucullus to Apollo, and to a second effigy of the same god, 30 cubits high, fragments of which were found behind the Basilica of Constantine. On the W. side, inside a railing, are the statue of Rome Triumphant, from the Cesi collection, and on its pedestal, the keystone of an Arch of Trajan, with a bas-relief of a captured province, probably Dacia; 2 captive Scordisean kings, in *bigio morato*, from the Cesi collection; the group of the lion attacking a horse, found in the bed of the Arno, remarkable for its fine workmanship and for the restorations by Michel Angelo; a hand and head of a colossal bronze statue, supposed to be portions of that of Commodus.

At the foot of the staircase is Michel Angelo's restoration of the Duilian Column, with the Fragment of the ancient inscription on the pedestal, relative to the first naval victory over the Carthaginians, by Caius Duilius, A.U.C. 492. It was discovered in the



16th centy. near the arch of Septimius Severus. At the end of the corridor is the statue of Charles of Anjou, as Senator of Rome, in the 13th century. It was removed here from the great hall of the Senator's palace in 1876. The walls of the 1st flight of stairs are covered with ancient inscriptions. On those of the 2nd flight are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf being here represented as a marsh: it is of a very rude style of art, and was found near where the event represented is supposed to have occurred, opposite the church of Sta. Maria Liberatrice. The long inscription on the opposite wall in Gothic characters is relative to the gift of the Caroccio, or Chariot, sent to Rome as a trophy by the Emperor Frederick II., by whom it was taken in 1237 from the Milanese, at the battle of Corte Nuova.

In the centre of the first landing-place is a pedestal on which stands a good bust of Hadrian, and below a dedicatory inscription to that emperor by the *Magistri Vicorum Urbis* of the 14 Regiones of Rome, and containing the names of the 1st, 10th, 12th, 13th, and 14th, with those of the respective streets.

The series of large alto-reliefs around represent events in the life of the Emperor Marcus Aurelius, and are not only interesting as works of fine sculpture, but as showing several monuments of Rome as they existed during the reign of that sovereign. Of the four inserted in the first landing-place, three were brought from the ch. of S. Martina, the fourth was discovered about 1594, in the Piazza di Sciarra, with other remains of the arch of Claudius. The first on the rt. represents Marcus Aurelius sacrificing before a Temple of Jupiter; the two in front his entering triumphantly into Rome; and granting peace to the Germans; to the l. the Emperor Claudius presented with the globe of power by an allegorical figure of Rome. The head of the Emperor has been wrongly restored as *Marcus Aurelius*. At the head of the stairs are two other large alto-relievos representing an harangue by

Marcus Aurelius, and the Apotheosis of Faustina the elder. They were taken from the arch dedicated to that emperor and to Lucius Verus, which formerly existed near the Palazzo Fiano, and which was taken down in 1563 by Alexander VII. to widen the Corso. Of the others on the same arch, one is in possession of Duke Torlonia. On this landing-place are four standard measures for oil and wine. They bear the arms of the Cactani family, and date from the 14th centy.

A door to the rt. opens on to the **Halls of the Conservatori** (I to IX), open to the public on Sunday 9 to 1, free.

I. **The Aula Grande**, painted in fresco by *Cav. d'Arpino*, with subjects taken from the history of the Roman kings: the finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullus Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the marble statues of Leo X. (a very poor production by G. del Duca), of Urban VIII. by Bernini, and of Innocent X., in bronze, by Algardi; medallions of Christina of Sweden, and of Maria Casimira, queen of Poland; and a representation of a sturgeon of the size beyond which all caught in the Tiber belong to the *Senatus Populusque Romanus*.

II. **Sala dei Capitani**, painted by *Laureti*, with subjects from the history of republican Rome: Mutius Scaevola burning his rt. hand before Porsenna, Brutus condemning his two sons to death, Horatius Coclus on the Sublician bridge, the battle of Lake Regillus. The statues in this room are of celebrated Roman generals in modern times: Marc Antonio Colonna, the conqueror of the Turks at Lepanto; Tommaso Rospigliosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a com-



mander in Flanders; and Carlo Barberini, brother of Urban VIII.

III. *Sala dei Bronzi*, so called from the wolf and other bronzes now transferred to the museum of sculpture, painted in fresco by *Lawreti*, wrongly attributed to *Danièle da Volterra*, with subjects taken from the wars with the Cimbri. On the walls are inserted the front of a sarcophagus, representing the gate of Hades with two genii on each side, not older probably than the 4th century; and a bas-relief, representing a splendid edifice called the Temple of Solomon, with a team of oxen drawing a vehicle laden with architectural decorations. The picture of S. Francesca Romana on the wall is a good work by *Romanelli*; that of the Dead Christ opposite is by *Cosimo Piazza*.

IV.—*Sala dei Fasti*, containing the celebrated *Fasti Consulares*, found near the three columns in the Roman Forum, belonging to the Temple of Dioscuri. (See *Lanciani's* article in the 'Bull. dell' Inst. Arch.,' March 1871.) These inscriptions contain a list of all the consuls and public officers to the time of Augustus: they are much mutilated, and broken into numerous fragments; but they are still legible, and have been illustrated with great learning by the late Cav. *Borghesi*: they give the names of the consuls from A.U.C. 272 to the reign of Augustus. These records, after A.U.C. 600 (B.C. 143) became imperfect, several magistrates after that time were altogether omitted, only one of the 10 tribunes being mentioned. These interesting tablets, attributed by some to *Verrius Flaccus*, were discovered in the reign of Paul III., when they were arranged by *Bottari*, *Michel Angelo* having designed the architectural decorations by which they are surrounded: some portions more recently found were added by *Fea* in 1820. During the recent researches in the Forum, some more fragments of the *Fasti Triumphales* and *Consulares* were brought to light and added to the *Capitoline set*. The splendid mosaic pavement

found below the *Via Nazionale*, at the S.E. angle of the *Colonna Palace*, in 1879, has been adapted to the centre of this room. There are other ancient busts in this room, called *Alcibiades*, *Socrates*, *Diogenes*, and *Sappho*.

V. *Sala d'Udienza*, containing a bust in rosso antico, called *Appius Claudius*, a bust of *Tiberius*, 2 bronze ducks found among the ruins in the gardens of *Sallust*, a small head of *Isis* in bronze, a head of *Medusa* by *Bernini*, and a Holy Family, after *Raphael*, attributed to *Giulio Romano*.

Va. *Sala Garibaldi*, in this room are arranged several relics connected with *Garibaldi*, including a marble bust, various memorial wreaths, the shield he received from Sicily, the blanket on which he was carried wounded from the field of *Aspromonte*, the telescope used April 30, 1849, and so forth.

VI. *Sala del Trono* is ornamented with a frieze in fresco by *Danièle da Volterra*, representing events in the life of *Alexander the Great*, in 8 compartments. The walls are hung with faded tapestry, made in the hospital of *San Michele* from the designs of *Rubens* and *Poussin*. The busts in the corners of this room have had the names of *Ariadne*, *Poppaea*, wife of *Nero*, &c., given to them.

VII. *Sala di Volterra*, painted in frescoes with subjects taken from the history of the *Punic wars*, by *Danièle da Volterra*. Cabinets inlaid with tortoiseshell, lapis lazuli, and agates.

VIII. *Cappella*, formerly a chapel containing on the l. wall a fresco, *Madonna and Child throned*, with adoring angels on either side, attributed by some to *Panturicchio*—more probably by *l'Ingegno*: the 4 *Evangelists*, by *M. A. Caravaggio*; the *Almighty*, on the roof, by the *School of the Caracci*; *Sta. Cecilia*, *S. Alexis*, *S. Eustachius*, and *B. Luigia Albertoni*, by *Romanelli*.

IX. Long Ante-room, opening again on to the landing-place. It contains a very interesting collection of porcelain. The door to the rt. gives access to the

#### NEW CAPITOLINE MUSEUM.

Open to the public every day, 9 to 3, 50 c.; free on Sunday, 9 to 1. On the walls of the first two rooms are placed the *Fasti Capitolini*, being inscriptions of the names of municipal dignitaries, from 1540 to the present time.

Through these we reach (3) the

#### PROTOMOTHECA.

In this long corridor is a collection of busts of eminent Italians, including those which formerly stood in the interior of the Pantheon. The busts stand on half-columns of Sardinian granite. The regulations of Pius VII., defining the rules of admission to this new temple of Fame, are engraved on a marble slab, near the entrance to the gallery. The busts of eminent foreigners preserved here, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians, are those of Nicholas Poussin, Raphael Mengs, Winckelman, Angelica Kauffmann, d'Agincourt, and Joseph Suvée, director of the French Academy. As each piece of sculpture is labelled with the name of the personage it represents, we shall only direct the attention of the visitor to the exquisite bust of Pius VII. by *Canova*, one of his finest works, and to the monument of *Canova* at the end of the gallery by *Fabris*.

Returning down the corridor, we enter to the l.

#### Room 4 (chiefly bronzes).

It contains in glass cases (1) various bronze utensils, (2) objects of personal use or ornament, (3) the *Bisollium*, or magistrate's chair, found at St. Vittorino, near Armiternum, and presented by Sig. A. Castellani in 1873. It is in bronze, inlaid with silver, and has a footstool. (6) Candelabra and vases. (10) *Statuette* of a *Hermaphrodite* to

support a lamp, (11) a *biga*, ornamented with bronze plates in relief, illustrative of the Trojan war. (14) Interesting specimen of an ancient *Lettiga*, found on the Viminal. Straight on is

#### Room 5.

The pavement, of rare alabaster of different kinds, was found in the House of the Lamia family on the Esquiline. In the centre are 4 cases containing the splendid series of Imperial gold coins which formed the *Braschi-Albani-Campana* Collection, the only remnant of the Campana Museum retained in Rome. On the l. of the door are 3 cases containing a series of *æs rude signatum*, further on are silver consular coins, and opposite the door the fine collection presented to the Museum by the late Signor A. Castellani. On the rt. wall are part of the mediæval coins bequeathed to Rome by the Roman architect Stanzani, who passed many years in Russia, and collected upwards of 10,000 coins of that country and Poland, with Oriental and German series of great rarity, which will in time be also arranged in this museum. Returning to Room 4, a door on the rt. opens on the

#### NEW SCULPTURE GALLERIES.

In the vestibule to the rt. (2) is the sepulchral *cippus* of Q. Sulpicius Maximus, a precocious scholar, under 12 years of age, who won the præmium for Greek poetry against 52 competitors, in the third celebration of the *Agon Capitolinus*, instituted by Domitian, in A.D. 86. His fine composition, the subject of which is, "How Jupiter reproached the Sun for entrusting his chariot to Phæton," is engraved on each side of his portrait. This interesting monument was discovered in 1871, in pulling down the old Porta Salaria. To the l. (8) is a sitting statuette of "*Mother Earth*," in a little temple, with a dedicatory inscription, found near S. Lorenzo extra muros, (9) a semi-colossal mutilated statue of Bacchus, from the Laminæ

Gardens on the Esquiline. Some bas-reliefs from the same locality are inserted in the wall. From the vestibule we enter the

#### 6. OCTAGONAL HALL.

This is a temporary construction, designed by the architect Vespignani. To the rt. on entering is 11. Bust of Faustina the elder. 12. Statuette of Juno. 14 and 16. Half-figures of Tritons from the Lamian Gardens. 15. Half-figure of Commodus, as the Roman Hercules, well preserved and highly polished. Two Amazons, one injured, form the pedestal. They bear a shield with cornucopiae, under which is a celestial globe. 17. Pompeia Plotina, wife of Trajan, large bust. 20. Hadrian, ditto. 21. Large sarcophagus, with two reclining figures on the lid, unfinished, and bas-reliefs representing the Caledonian hunt; found at Vicovaro. Polyhymnia. 25. Commodus, young, with traces of colour. 26. Venus Anadyomena, extremely graceful, but without arms. 29. A small fountain with Bacchanalian reliefs supporting a candelabrum. On each side, 30, 31. Colossal female statues found on the Esquiline. 33. Claudia with the attributes of Fortune. 35. Statuette of a boy Hercules with a bow. 36. Silenus carrying a skin of fluid. 37. Fortune. 38. Athlete running, found near Velletri. 42, 43. Similar figures, idem. 40. A cow found on the Esquiline. 45. Tiberius. 49. Statuette of a Faun carrying a basket of grapes. 50. Female bust, with head-dress like Antonia of Drusus. 51. Genius of a fountain. 52. Ariadne. 53. Esculapius. 54. Female head resembling Crispina. 55. Valerianus. 56. Gordianus Junior. 57. Venus. 59. Fine head of an Amazon, probably a copy of the statue attributed to Phidias, found in the Gardens of Mæcenas, on the Esquiline. In the central part of the hall is a fountain surmounted by a figure of a young hunter. 60. Laughing Faun, from the *Gardens of Mæcenas*. 62 to 65. Caryatides in the Archaic style, from *Am.* Between these are placed two

large and extremely fine vases, with Bacchanalian reliefs. 69. Fountain in the form of a Rhyton, or drinking-horn, with Bacchanalian reliefs, an extremely elegant work by the Athenian sculptor Pontios, as appears from the inscription, found in the Gardens of Mæcenas. A tazza for a fountain in the Greek style, from the same gardens, on a pedestal supported by 4 greyhounds, stands opposite another tazza, also found on the same spot, with serpents twining on the rim.

#### 7. DOUBLE HALL.

The gallery at the W. end of the octagon contains in the centre on entering. Mæcenas, colossal bust found at Otricoli. 74. Headless horse, found, with 75, Fighting Hercules, in many fragments, in a wall of the Villa Caserta. The latter is a fine statue, cleverly reconstructed. 70. Fragment of a colossal foot, found in 1872, opposite the ch. of S. Cesario, on the Appian Way. The sandal is adorned with a delicate bas-relief of Tritons, Cupids, and Dolphins. It is supposed to have belonged to the celebrated statue of Isis Athenodoria. 71. Nymph. 72. Antelope on a pedestal, with a sculptured relief of battlemented walls and a temple. 76. Ariadne, upper part. 77. Hope, a fragment. 80. Caryatides in rosso antico. 81. Elegant statuette of Venus Anadyomena. 82. Fragments of an Augustan calendar, mentioning the foundation of Rome. 85, 86. Mutilated statuettes of Faunus and Esculapius. In this and the second portion of the room are a great number of fragments, sepulchral inscriptions, and representations of the Mithraic sacrifice. On the wall to the l. are copies of the mural paintings illustrative of the origin of Rome, found near the so-called temple of Minerva Medica, the originals of which are now in the Kircherian Museum. 25. A young Mercury (restored) with a tortoise. Observe two exquisite statuettes placed under glass. Descending a few steps we see a door on the rt. leading to a garden in which part of the substructure

tions and a fragment of one of the columns of the temple of Jupiter Capitolinus may be observed. Through the open door on the l. we re-enter the W. extremity of the Protomotheca, which is railed off, and passing before the monument to Canova, we enter

8. HALL OF TERRA COTTAS.

This room contains an immense variety of household ware and utensils, jugs, jars, lamps and earthenware implements in common use, ranged round the walls and in glass cases in the centre, also pottery from the ancient tombs on the Esquiline, and a singular kind of shaft or well staircase for entering a tomb, composed of several earthenware cylinders large enough to admit a man, superposed on each other and with holes for the feet and hands for the person going up or down. It was found on the Esquiline, and on the cover is scratched *Ego C. ANTONIOS*. It probably dates from the 6th century of Rome. Observe a cinerary urn in oriental alabaster enclosed in a leaden case and put in an earthen jar, found in the Piazza V. Emanuele—a series of *ex voto* offerings, and a variety of architectural fragments. Next is

9. HALL OF BRONZES.

Opposite the window is the celebrated *Wolf of the Capitol*, one of the most interesting relics of the early arts and history of Italy.

"And thou, the thunder-stricken nurse of Rome!  
She-wolf! whose brazen-imag'd dugs impart  
The milk of conquest yet within the dome  
Where, as a monument of antique art,  
Thou standest:—Mother of the mighty heart,  
Which the great founder suck'd from thy wild  
teat,  
Scorch'd by the Roman Jove's ethereal dart,  
And thy limbs black with lightning—dost  
thou yet  
Guard thine immortal cubs, nor thy fond charge  
forget?"—*Childe Harold*.

This specimen of ancient art has given rise to endless controversies. Some authorities identify it with the wolf mentioned by *Dionysius* and *Livy*, others regard it as that alluded to by

*Cicero*, while *Winckelmann* and later antiquaries confound the two, and describe the wolf mentioned by the historian as the same which was struck with lightning in the time of the great orator. The wolf mentioned on the authority of a more remote writer, *Fabius Pictor*, by *Dionysius*, was an ancient work of bronze, standing in his time. The wolf mentioned by *Cicero*, both in the *Catiline orations* and in his poem on the *Consulate*, as a small gilt figure of *Romulus* sucking the teat of a wolf which was struck with lightning, and which his hearers remembered to have seen in the *Capitol*:—"Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactentem, uberibus *Jupinis* inhiantem fuisse meministis."—*Catilin.* iii. 8. It is generally admitted that the wolf of *Cicero* is not the one mentioned by *Dionysius*; but the gilding, still traceable on that before us, and the fracture in the hind leg, possibly caused by lightning, have induced some writers to regard it as the one alluded to by *Cicero* in the passage above quoted. There is little doubt of its high antiquity: the workmanship of the wolf is manifestly of an early period, but the twins are modern. The great difficulty which has arisen in the solution of the question is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It is known to have been at the *Lateran* in the 9th centy., whence it was removed to the *Capitol* in 1473. *Virgil* alludes to this work in his beautiful verses:—

"Geminus hinc ubera circum  
Ludere pendentes pueros, et lambere matrem  
Impavidos: illam tereti cervice reflexam  
Mucere alternos, et corpora fingere lingua."—*Aeneid*, viii. 630.

Behind this stands the bronze-gilt statue of *Hercules*, found in the *Forum Boarium*, and until lately placed in the great hall of the opposite *Capitoline Museum of Sculpture*. The demigod holds out the golden apples of the *Hesperides* in his left, and grasps his knotted club with his right hand. In the corner to the l. is the *Bronze Horse*,

supposed to have belonged to one of the equestrian groups by Lysippus, in the Portico of Octavia, and found in 1849 in the Vicolo della Palme, in the Trastevere, along with the Vatican Apoxyomenos, now in the Braccio Nuovo, and the *Bronze Bull*, a massive fragment greatly injured and corroded, which stands in the opposite corner. *Colossal hand and foot*, supposed to belong to the statue of Commodus (?) the head of which is preserved in the courtyard of this palace. *Statue of a youth* extracting a thorn from his foot, a fine, and possibly an early Greek work. *Head of L. Junius Brutus*, with the eyes in enamel, presented to the city by Cardinal Pio di Carpi in the 16th centy. *Diana Triformis*, a group representing the moon, Diana, and Hecate, each having the attributes of the crescent, the arrow, and the key. *Pocillator*, a graceful statuette of a domestic god, discovered near the railway station in 1871. *Bronze vase*, discovered at Palestrina, and presented to the city by Sig. Augusto Castellani. *Two bronze globes* of sovereignty, one held by the hand already described, and the other belonging to the statue of Trajan that originally stood on his column. *Sacrificial tripod*, formerly in the Chigi Museum. *Large vase* of fluted bronze, found at the bottom of the sea at Porto d'Anzio, in the time of Benedict XIII.; handles and foot restored. The Greek inscription on the rim states that it was presented by Mithridates, King of Pontus, to a gymnasium of the Eupatorists. The two words added in italics are interpreted by Winckelmann "KEEP ME CLEAN." A *Camillus*, one of the young patricians who had the honour of assisting at the sacrifices; a work of the highest merit. *Diana multimamma*, a marble statue, with the head and hands in bronze.

Halls 8 and 9 were closed in 1887 in order to strengthen their foundations, and the bronze objects enumerated above were temporarily transferred to the PROTOMOTHECA.

The last room of this suite is

#### 10. HALL OF ITALO-GREEK VASES.

This is a collection presented to the Museum in 1866, by the late Sig. A. Castellani, and consists of vases, sarcophagi, and sepulchral antiquities from different Etruscan and Latin tombs, with some valuable specimens of ancient ornaments in silver from Palestrina, kept under glass. The door out of this room leads again into the *Protomotheca*, which we leave by the following door on the rt., and ascend a staircase to visit the

#### GALLERY OF PICTURES.

Although, as regards numbers, much more extensive than the Pinacotheca of the Vatican (there are about 230 pictures in all), the Capitoline gallery is inferior as regards the value of its contents. It has few works, indeed, of first-rate merit, the greater number being of second and third class. It was founded by Benedict XIV. in the last century.

**Staircase.**—Here are some *Frescoes* removed from the house of M. Angelo at the Salita delle 3 pile, destroyed in 1871. *Avanzino Rucci*, the Madonna and Child with S. Peter and S. Paul, formerly in the Chapel of the Palazzo dei Conservatori.

#### HALL I.

Over the entrance door is a picture of Circe and Ulysses, by *E. Sivani*. To the l., 78, *F. Francia*, Madonna and Saints, painted in 1513 for A. Malatesta. Over the pictures on this wall are two of the frescoes from the Rospigliosi Casino, demolished during the opening of the *Via Nazionale*. On the l. wall, 2, is a fine although unfinished picture by *Guido*, of a Soul rising to heaven. Beyond the window, 54, St. Catherine, *Garofolo*, and 197, *Paul Veronese*. 38. Holy Family, *Schiavone*. 50. Adoration of the Magi, *Soarsellino*. 52. Madonna and Holy Family, *Botticelli*. 196, 199. Death and Assumption of the Virgin, a fine specimen of *Cola dell' Amatrice*, formerly two pictures,

but lately cleverly rejoined and cleaned. 140, a Soldier, and 130, a Witch, *Salvator Rosa*. 36. Hagar and Ishmael, *Francesco Mola*. By the window, 146, Village Fête, *Broughel*: beyond, 9, Magdalene, *Albani*. On this wall, above the pictures, are three more of the Rospigliosi frescoes, Cupid and Psyche, *Annibal Caracci*. Proceeding to rt., 34, Persian Sybil, *Guercino*. 27. Presentation, attr. to *Fra Bartolommeo*. 30. Holy Family, *Garofalo*, the best work by this painter in the collection, and particularly interesting from having on the back of the panel a sketch for another picture, with one figure exquisitely finished. 26. Magdalene, signed by the painter *DOMENICO Tintoretto*. 142. Nativity of the Virgin, *Albani*.

On the rt. wall in the corner, Cuman Sybil, repetition of that in the Borghese Gallery, *Domenichino*. 16. Magdalene, *Guido*. 157. Judith, *Giulio Romano*. 42. Good Samaritan, *Palma Giovane*. 14. Triumph of Flora (one similar in the Louvre), *N. Poussin*. 13. St. John Baptist, *Guercino*. Beyond the window, 127, a fine picture of the Virgin and Child, with 2 angels, by *Lorenzo Credi*. Above, 97 and 99, two sketches by *Guido*, Cleopatra and Lucretia Borgia. 6. St. Cecilia, *F. Romanelli*. After the window, 145, attr. to *Giorgione*. On this wall, above the pictures, are ten frescoes, by *Lo Spagna*, representing Apollo and the Muses. They were removed from *Leo X.*'s palace of La Magliana, 6 miles from Rome, on the rt. bank of the Tiber. Before leaving this hall, observe, to the rt. of the corridor door, 89, a fine picture by *Rubens*, Romulus and Remus.

In the Corridor leading to Room II. are three landscapes by *Claude* and nine small views of Rome by *Vanvitelli*.

#### ROOM II.

The best pictures are, 161, The Annunciation, *Garofalo*. 61. *Guido Bent's* portrait, by himself, much restored. 80. Portrait of *Velasquez* attr.

to himself (?). 88. Two Portraits, *Moroni*. 100 and 106. Two Portrait-groups, *Vandyck*, finely painted and in excellent preservation. 134. Portrait of *Michael Angelo*, attributed to himself.

#### ROOM III.

On the wall to the l. of the entrance door are—132, a fine portrait by *Gian Bellini* (?). 87. St. Nicholas, by the same; also 79, St. Sebastian; and in the corner, 136, Portrait of Petrarch (?). 207. Male Portrait, attr. to *Gian Bellini*; and 129, *id.* 124. Baptism of Jesus Christ, *Titian* (?). On the next wall is 103, St. Barbara, by *Domenichino*. Between the window and the door out is 98, A Holy Family, in the manner of *Bellini*.

#### HALL IV.

To the l. of the door by which we enter from the last room, is 84, a St. Francis, by *Rubens*. Between 74 and 82, two Portraits, wrongly attr. to *Giorgione*. Beyond the window are—149, Hope; 148, Peace; and between them, 224, The Rape of Europa, all by *Paul Veronese*. The latter is a repetition of the picture in the Ducal Palace at Venice. 180 (attr. to *Titian*) *Palma Vecchio*. Beyond the window is 164, The Virgin in Glory, by *Garofalo*. 41. Orpheus, a picture with great richness of detail, formerly attributed to *Poussin*, but evidently the work of a Flemish painter. 131, in the corner, the infants Jesus and St. John, *Guido*. On the wall opposite the entrance is 143, Santa Petronilla, *Guercino*, "painted in a masterly manner." The lower part of this large composition represents the grave of the martyr, where her body is shown to the Roman Senator Flaccus, to whom she had been betrothed. The Saint's ascent to heaven forms the upper part of the subject. The picture suffered much on being removed to France, but has been restored.

On the rt. wall are—in the corner—128, *Caravaggio's* Gipsy. 126. St. Matthew, *Guercino*. Between the 2 windows, 119, St. Sebastian; and 117,

Cleopatra and Octavianus, by *Guercino*. 116. St. Sebastian, *Guido*. Between the window and the door are 3 pictures by *Tintoretto*: 108. Our Saviour Baptized; 176, ditto, Crowned with Thorns; 114, ditto, Scourged. The frames are interesting as being the original ones of the painter's period; and a few similar frames may be observed on the other side of the hall.

#### MUSEUM OF THE CAPITOL.

The building on the E. side of the piazza, opposite to the palace of the Conservators, contains the *Museo Capitolino*, or Gallery of Sculpture. It was begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VI., Pius VII., and Leo XII. It is a most interesting collection, although much less extensive than that of the Vatican. At the bottom of the *Court* (6) is the colossal recumbent statue of the Ocean, known by the popular name of *Marforio*, derived from its having stood in the Forum of Mars (Martis Forum) near the Capitol, and celebrated as having had passed on it the replies to the satirical witticisms of Pasquin. Built into the side wall are consular fasces in relief, and many inscriptions, mostly relating to the Prætorian cohorts, discovered in 1751, outside the Porta Salara, in the Vigna del Cinque. Two Satyrs, in form of Telamones, discovered about 1562 in the *Piazzetta dei Satiri*, near the Theatre of Pompey. Fluted sarcophagus of Aurelia Extricata, found in the catacombs of S. Sebastian in 1744. Sarcophagus, with boar and deer hunts on the frieze, from the same catacombs. In the inner porticus on the l. of the entrance are:—3. Colossal statue of Minerva. 5. Portrait statue of a Roman lady; head antique, but adapted. 6. Sarcophagus, with Bacchanalian reliefs, from the monastery of Campo Marzio. At the end of the porticus is a colossal head of Cybele found at Hadrian's villa. It stands between 2 basalt Cynocephali found at the Iseum near the Minerva ch. with a granite crocodile in front; a door on the l. opens on to

#### ROOM I.

On the l. wall is a large and interesting mosaic of a Roman galley, with a port and lighthouse. It was found on the Quirinal in 1878, in the house of Claudius Claudianus, and was presented to the museum by Prince Pallavicini. In the centre of the room is an Egyptian vase, on a pedestal bearing a Palmyrene inscription. Around are various fragments of bassi-rilievi, and inscriptions; 3 stags in peperino, and on the S. wall is a good Roman mosaic of a lion surrounded by Cupids, with a figure of Hercules dressed as Omphale. This finely worked mosaic was discovered in the woods of Porto d'Anzio in 1749. There is a similar mosaic in the British Museum.

#### ROOM II.

On the walls are inserted many inscriptions and fragments, bequeathed to the Museum by Sarti. The inscription No. 15, discovered on the Pincian Hill, in 1868, is particularly interesting, as showing that the hill belonged to the family of the Acilii Glabrones, and was kept as a garden. 9. Peperino base of a statue, found in 1867, on the site of the porticus of Philippus, near the Piazza Tartaruga. It bears the name of M. Fulvius Nobilior, the conqueror of Epirus. 10. Peperino base of a votive offering made to Hercules by M. Minucius, during the 2nd Punic War. 18. Monumental cippus, discovered in 1866, in the Campo Verano, or extramural cemetery, and bearing the name of a freedman of the Sabini Verani.

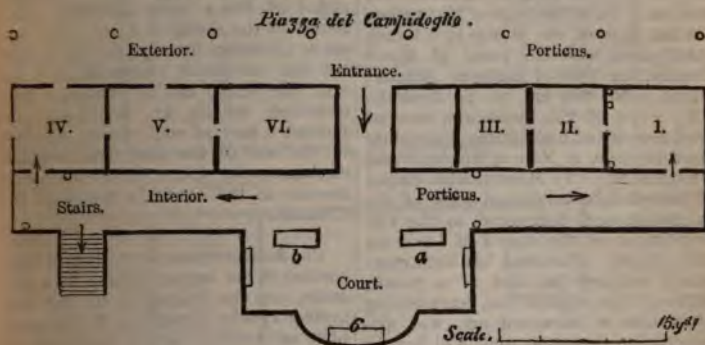
#### ROOM III.

On the walls are inserted inscriptions from the Sarti and Melchiorri collections, among which one belonging to Septicius, a wreath-maker from the Sacra Via, and another belonging to Cacius, a money-changer, from the Basilica Julia. Two fine sarcophagi with bas-reliefs of a boar-hunt.

Returning to the porticus, and proceeding to the opposite end, we see, 7, colossal head of Cybele, found at Hadrian's villa. 8. Captive Dacian king, in pavanozzetto marble, a fragment of one of the statues on the arch of Constantine. 23. Colossal statue of Faustina the elder, discovered under the rly. stat. 14. Fragment of a bas-relief, with a Sow, from the Via Appia. 22. Diana, greatly restored. 25. Polyphemus, a group of doubtful antiquity, restored as the god Pan. 21. Mercury, bought for the Museum in 1816. 27. Sarcophagus, with the portrait of the deceased, and the recumbent figures of Ceres and Oceanus. It formerly stood

on the staircase of the *Aræoli*. 15. Hadrian, in sacrificial costume, discovered in the 16th centy., near S. Stefano Rotondo; left hand restored. 19. The Cyprian Mars, found on the Aventine: the torso is antique, and elaborately sculptured. The modern restorations are out of proportion. 32. Hercules killing the Hydra, discovered at S. Agnese, on the Via Nomentana, and restored by Algardi, before the discovery of the original left leg (18) with the Hydra, which is now placed beside the statue for comparison. Near this is a portion of a colossal statue in red porphyry, 16. There are several fragments of the bases and

## MUSEUM OF THE CAPITOL—GROUND FLOOR.



capitals of the columns from the Temple of Concord in this vestibule, which will interest the architect, from the elaborate manner in which they are executed; and the pedestals supporting Nos. 15 and 16 found near the Pyramid of Caius Cæstius with inscriptions relative to its erection, with the names of his heirs, M. Valerius, Messalla Corvinus, P. Rutilius Lupus, Junius Silanus, L. Pontius Mela, D. Marius Niger, and M. Agrippa, names well known in history. At the S. extremity of the porticus or corridor, on the rt., are three more rooms, containing a series of *Imperial and Consular inscriptions*, arranged on the walls, down [Rome.]

to the reign of Theodosius, and some interesting specimens of ancient sculpture. In the first,

## ROOM IV.,

a square altar of Greek marble found at Albano, with bas-reliefs of the Labours of Hercules. Upon it stands a draped headless statuette, perhaps of Latona.

## ROOM V.,

called the *Hall of the Sarcophagus*. In it is a sarcophagus discovered in 1823, in the Vigna Ammendola, at the 2nd



milestone on the Appian Way; the bas-reliefs in front represent a combat between the Gauls and Romans, in which the former are represented with torques round their necks, as on the statue of the Dying Gladiator. The Gaulish chief in the foreground, in the act of killing himself, is supposed to be Ancorestus, defeated in A.U.C. 417 by the Consul Atilius Regulus. In this same room is a sepulchral cippus (No. 6) of T. Statilius Aper, measurer of the public buildings, with reliefs in which the compasses, the plummet, a measure of length, and various instruments of his profession, are introduced. The latter shows that the ancient Roman foot, divided into 16 parts, was not quite 12 English inches (11.59) in length. A *Milliarium*, marked VII., of the reign of Maxentius. On the back of the stump is a Greek inscription, with the name of Annia Regilla, the wife of Herodes Atticus; found near the ch. of S. Eusebio. The walls of this room are covered with a series of inscriptions, extending from the time of Nero to Honorius and Valentinian. (2) Monumental cippus of Bathyllus, a celebrated actor of the Augustan age, discovered in the Columbarium of the liberti of Livia on the Appian. The head has been carelessly restored as that of a youth, although the original one, representing Bathyllus in advanced age, was discovered at the same time, and bought by Ficoroni. In the last,

#### ROOM VI.,

the most remarkable object is the fine sarcophagus, celebrated for its bas-reliefs representing the history of Achilles; the subject in front is the dispute between Achilles and Agamemnon about Briseis, the opening scene of the Iliad; on the rt. sits Agamemnon on his throne, and on the l. an aged personage, Nestor or Chalcas, whilst in the foreground is a group of Achilles drawing his sword to avenge the wrong inflicted on him, whilst Briseis and Minerva persuade him to resheath it; the other figures

are of Ulysses and Diomed. On one of the sides is Achilles with the daughters of Lycomedes, and his departure from Seyros; and on the other the Greek chieftains at Troy begging him to avenge the death of Patroclus. At the back but more roughly executed, is Priam interceding for the body of Hector. This interesting urn was found in the tumulus called the Monte del Grano, 2 m. from the modern Porta S. Giovanni, on the road to Frascati. The Portland Vase, now in the British Museum, was found inside of it, and contained the ashes of the persons to whom the tomb was erected. The 2 figures on the lid of the sarcophagus have been called Alexander Severus and Mammæa his mother, but without any kind of authority. A sitting statue of Pluto with Cerberus (15), found in the Baths of Titus. Several early Christian inscriptions from near the ch. of Santa Costanza are let into the walls of this room. The so-called Shield of Achilles (16) formed a part of one of the *Ambones* in the ch. of the Ara Cœli, which explains why there is a mediæval mosaic in the centre, a work of the Cosmati.

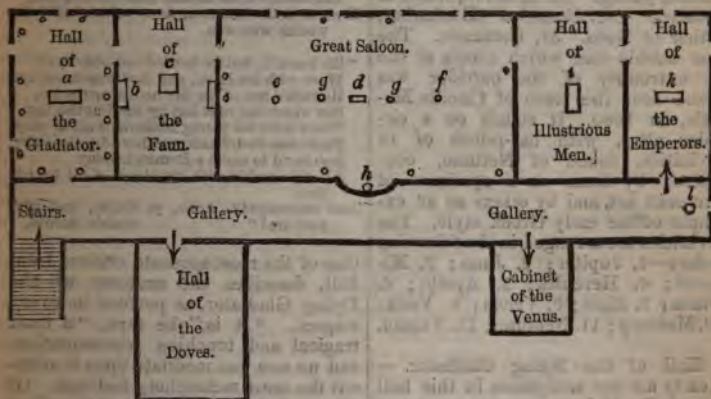
The Staircase, on the walls of which, leading to the upper halls of the Museum, are the fragments of the celebrated *Pianta Capitolina*, the ground-plan of ancient Rome engraved on marble, found by Antonio Dosi da S. Geminiano in the time of Paul III., in the garden behind the ch. of SS. Cosma e Damiano, on the area of the forum of Peace. The plan was engraved under Septimius Severus and Caracalla, whose names are preserved on one of the slabs. These fragments, in 26 compartments, are of great value to the Roman topographer, and have more than once enabled him to throw light on disputed questions connected with the position of several monuments. One of the most perfect fragments contains a large portion of the ground-plan of the Theatre of Pompey; another of the Portico of Octavia, with the Temples of Jupiter and Juno within that enclosure; a third of the Basilica

Ulpiæ; and a fourth of the Theatre of Marcellus, with the names annexed. A further portion was discovered in 1867 in the same place by Sig. Tocco, on which the plan of the portico of Livia is engraved. On the first landing are statues of Pudicitia and Juno Lanuvina.

The Gallery.—At the top of the staircase are 2 finely-preserved busts (63 and 62) of Marcus Aurelius and Septimius Severus, discovered, the first at Lanuvium, now Civita Lavinia, in 1701, the second at Porto d'Anzio. The walls of the gallery are covered

with the inscriptions found in the Columbaria on the Appian Way, and especially in that of the freedmen of Livia; many of which are very curious as conveying the names of persons attached to the imperial household of the Augustan age, and the designation of their occupations, &c. Among the busts and statues are the following:— 64. Bust of Faustina, wife of Antoninus Pius. 61. Silenus. 60. Satyr playing on a flute, found in 1749 in the vineyard of SS. Cosma e Damiano on the Aventine. 5. An antique repetition of the *Cupid of Praxiteles*, from Hadrian's villa, of which we have

## MUSEUM OF THE CAPITOL—UPPER FLOOR.



already noticed others in the Museum of the Vatican. 58. Statue of Trajanus Decius. 56. Seated statue of a Roman lady and child, commonly called Agrippina and Nero. 8. An old drunken Bacchante. 9. A laughing Bacchus. 54. Portrait statue, supposed to represent *Julia*, daughter of Titus, discovered near the Porta S. Sebastiano. (No numbers are attached to the sarcophagi.) Below is a sarcophagus, with bas-reliefs of the Rape of Proserpine. 10. An octagonal cinerary urn, with 7 *Cupids*, in relief. 52. *Enterpe*, a graceful statuette from Hadrian's villa. 12. A Satyr playing

on the flute, found in 1749, on the Aventine. 50. Torso of the Discobolus of Myron, wrongly restored by Monot as a wounded warrior. 14. A wine-vase, with satyrs and bacchantes in low relief. 49. Colossal bust of Juno, grand, beautiful, and finely preserved. 48. Torso of a youth, restored as one of the Niobids. 16. Torso of a Psyche, restored as one of the Niobids. 47. The Della Valle bust of Jupiter, so called from the family to whom it belonged. 46. Diana Lucifera, found on the Appian Way, with No. 10. Under is a sarcophagus, with bas-reliefs of the birth and education of Bacchus, a

highly interesting work, brought from the ch. of S. Biagio, at Nepi. 20. Psyche with the wings of a butterfly, from Hadrian's Villa. 43. Bust of Antinous. 42. A sitting female; the drapery, though coarsely executed, has considerable grandeur of style, found in the vicinity of S. Gregorio on the Caelian. 41. Hermes of Jupiter Ammon. 40. Ceres. 24. Bust of Tiberius. 38. Bacchus, with a panther. 25. Good statue of Jupiter, with the eagle, found in 1750 at Porto d'Anzio. On the altar underneath is a bas-relief of the history of the vestal Quinctia, found at la Marmorata. 37. Jupiter Serapis. 36. Bust of Hadrian, the mask in alabaster. 28. Bust of Commodus, young. 29. Minerva, found at Velletri. 34. Domitius Enobarbus, father of Nero. 31. Caracalla. The fine marble vase which stands at the N. extremity of the corridor was found near the tomb of Cæcilia Metella, in 1680. It stands on a circular altar, with bas-reliefs of 12 divinities, found at Nettuno, considered by some as a specimen of Etruscan art, and by others as an example of the early Greek style. The divinities are arranged in the following order:—1. Jupiter; 2. Juno; 3. Minerva; 4. Hercules; 5. Apollo; 6. Diana; 7. Mars; 8. Venus; 9. Vesta; 10. Mercury; 11. Neptune; 12. Vulcan.

**Hall of the Dying Gladiator.**—Nearly all the sculptures in this hall are of the highest order as works of art, the greater part of which, having been carried to Paris in 1796, were brought back here in 1816. The first is the celebrated figure from which it derives its name:—I. THE DYING GLADIATOR (*a*). "There is little doubt that this wonderful figure is a Gaul, as the torque round his neck would indicate. The date of the sculpture is 2nd or 1st centy. B.C.; when designs, representing victories over the Gauls, became frequent in Greek and Greco-Roman art. On the Acropolis of Athens was a group of the kind presented to the Athenians by Attalus, the king of Pergamon. Some have thought that the Dying

Gladiator may have belonged to that group, but the figures of Gauls, with their strong expressions of the emotions, lent themselves so readily to the artistic taste of the times that there is no necessity for connecting this particular statue with the group of Attalus."—A. S. Murray. The rt. arm and the toes of both feet have been admirably restored. The arm is attributed to Michel Angelo.

"I see before me the gladiator lie:  
He leans upon his hand—his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low—  
And through his side the last drops, ebbing  
slow  
From the red gash, fall heavy, one by one,  
Like the first of a thunder-shower; and now  
The arena swims around him—he is gone,  
Ere ceased the inhuman shout which hail'd the  
wretch who won.

"He heard it, but he heeded not—his eyes  
Were with his heart, and that was far away.  
He reck'd not of the life he lost nor prize,  
But where his rude hut by the Danube lay,  
There were his young barbarians all at play,  
There was their Dacian mother—he, their sire,  
Butcher'd to make a Roman holiday.  
All this rush'd with his blood—shall he ex-  
pire,  
And unavenged? Arise, ye Goths, and girt  
your ire!"  
*Childe Harold.*

One of the most accurate critics, John Bell, describes the anatomy of the Dying Gladiator, as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps 7 feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine." It was found among the ruins in the gardens

of Sallust, and was for some time in the gallery at the Villa Ludovisi; it was purchased by Clement XII. 7. Apollo, with a lyre, or the Lykean Apollo, found at the Solfatara, on the road to Tivoli. 6. A Roman Matron, as Priestess, with a consecrated vessel in her hand, found in Hadrian's villa. 5. Ariadne, a fine bust. 4. The AMAZON, one of the best figures of its class—much finer than the repetition in the Vatican, found in Hadrian's villa. 3. Head of Alexander the Great. 2. Colossal statue of Juno of Ceres, known as the Juno of the Capitol. 16. Bust of Marcus Brutus. 15. Isis, called also Electra or Pandora. 14. Portrait statue of a lady, commonly called Flora, discovered in 1744 at Hadrian's villa, one of the finest in the museum. 12. The ANTIQVOS of the Capitol, found also in Hadrian's villa. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the Antinous," says John Bell, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault." The statue bears on the rt. leg a red stain; and a smaller one on the breast, produced by iron. 10. A repetition of the FAUN of PRAXITELES. We have already noticed others in the Vatican: this is the most beautiful of all; the arms and feet are restored; it was found, in 1701, near Civita Lavinia, on the site of a Roman villa. 9. Girl protecting a dove. 8. A good statue of Zenon, found at Civita Lavinia, in the ruins of a villa of Antoninus Pius. 11. A large column of the finest variety of white Oriental alabaster; it was found at the Marmorata, or quay, on the Tiber, at the foot of the Aventine, where the marbles were landed.

**Hall of the Faun.**—On the wall to the rt. is the celebrated Table of Bronze, inscribed with part of the *Lex Regia*, or the Degree of the Senate conferring the imperial power on *Vespasian*. On this table *Cola di Rienzi*

expounded to his followers the power and rights of the Roman people. It was found near the Lateran. The reliefs on the walls occur in the following order:—Four cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. Front of a Christian sarcophagus, representing Cupids employed in the operations of the vintage. 1. The celebrated \*FAUN (*c*) in rosso antico, found in Hadrian's villa in 1736, valuable not only for the rare material but for its fine sculpture: it stands on an altar dedicated to Serapis, by Scipio Orfitus, found in 1745 on the Appian Way, near St. Sebastian. 23. Colossal head of Hercules, on an altar dedicated to Neptune. 26. A fine colossal head of Bacchus, also on a rostral altar. 27. This altar, dedicated to Neptune, and the 2 preceding to Tranquillitas and the Winds, were found in clearing the harbour of Porto d'Anzio, and are supposed to have been votive offerings from sailors. Sarcophagus (*a*), with bas-reliefs representing the story of Diana and Endymion, found under Clement XI. in the ch. of S. Eustachio. 7. Unknown bust, on a votive altar to Isis, found in 1719 near the ch. of La Minerva. 8. The boy with a comic mask, full of nature, and very fine as a work of art. 16. A repetition of the boy and goose in the gallery of the Vatican, but inferior in execution, found in 1741 between the Lateran and S. Croce in Gerusalemme; the altar beneath it is dedicated to the Sun. Sarcophagus (*b*), with bas-reliefs of the battle of Theseus and the Amazons. It is mentioned by Flaxman in his lectures as one of the finest specimens of ancient reliefs: on the lid is a group of mourning Amazons. This sarcophagus was found near Torre Salona, on the Via Collatina. Upon the walls are numerous Roman inscriptions, with an interesting series of the *Signa Tegularia*, or private marks of the Roman brick-makers.

The Saloon (a fine room, with a heavy painted and gilt roof, in sunk panels, of the time of Innocent X.)—

The 2 fluted columns of *porta santa* marble on each side of the niche in this saloon were found near the tomb of Cæcilia Metella. The 2 Victories which support the arms of Clement XII. are said to have belonged to the Arch of Marcus Aurelius in the Corso. In the middle of the hall are—1. Jupiter (*f*), in black marble, on a circular altar found at Porto d'Anzio. 2 and 4. The beautiful centaurs in *bigiomorato* (*gg*), were found in Hadrian's villa in 1736 by Furietti. On the base are the names of the sculptors, Aristeas and Paphias of Aphrodisium. 3. A colossal statue of the infant Hercules, in green basalt (*d*), found on the Aventine. 5. Æsculapius in nero antico (*e*), on a circular altar, with reliefs relative to Jupiter, both found at Porto d'Anzio. 30. Apollo. 31. Apollo with a lyre. 32. Statue of Marcus Aurelius. 10 and 25. Amazons wounded. 34. Statues as Mars and Venus, found on the Isola Sacra at the mouth of the Tiber in 1770. 35. Isis with a lotus on the head. 7. The Pythian Apollo, found in the Villa Palombara on the Esquiline. 3, 16. 2 statues of Minerva Bellica. 9. Colossal bust of Trajan with a civic crown. 10. A naked statue with the head of Augustus. 13. Naked statue of Hadrian, as Mars, found near Ceprano. 14. A Roman in his toga, called Marius, from which Chantrey copied his statue of Canning in Palace Yard. 15. Roman matron. 17. Statue of Minerva, in the central niche. 9. An Amazon. 20. Apollo. 21. Mercury. 25. Colossal bust of Antoninus Pius. 27. A hunter with a hare, found near the Porta Latina in 1747. On the plinth is the name *Polytimus lib.* 28. Harpocrates, with his finger on his mouth, found at Hadrian's villa in 1744.

1 Hall of Illustrious Men.—The bas-reliefs on the walls are the following:—Frieze, consisting of 5 pieces, probably from a temple of Neptune, representing sacrificial instruments, with 3 good reliefs of trident prows of galleys and other naval emblems. Death of Meleager, the front of a sarcophagus.

Calliope instructing Orpheus. An interment. Conveying a dead body to the funeral pile. A victory. A sacrifice to Hygeia, in rosso-antico. A bacchic scene, with the name of the sculptor Callimachus, found at Orte. In the centre of the hall, 98, is a fine sitting statue (*i*), supposed to be of Marcus Claudius Marcellus, one of the greatest generals of antiquity, the conqueror of Viridomar, B.C. 222, formerly in the Giustiniani collection. Round the room, on 2 ranges of shelves, are placed 93 busts of philosophers, poets, and historians:—1. Virgil, very doubtful; by some called Alexander the Great. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneades. 10. Seneca. 11. Aspasia (?). 13. Lycias. 16. Marcus Agrippa, a colossal bust. 17. Hieron. 18. Isocrates, found in the Piazza of S. M. Maggiore. 19. Theophrastus, colossal. 20. Marcus Aurelius. 21. Diogenes. 22. Plato. 23. Thales. 24. Æsclepiades. 25. Theon of Smyrna, with a Greek inscription, discovered at Smyrna in the last century. 27. Pythagoras. 28. Bust, called Alexander the Great. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Corbulo. 49. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Pompey. 52. Cato the Censor. 53. Aristotle. 54. Sappho. 55. Cleopatra. 57. Lysias. 59. Herodotus (?), according to some, Arminius. 60. Thucydides. 64. Epicurus. 63. Double hermes of Epicurus and Metrodorus, found in 1743, in digging the foundations of the portico of S. M. Maggiore. 65. Pythodoros, found at Ephesus. 66. Phocion, a very clever forgery. 67. Agathon. 68, 69. Masinissa. 70. Antisthenes, found in 1741. 72, 73. The Emperor Julian. 75. Cicero, supposed by some to be Asinius Pollio. 76. Terence (very doubtful), roughly executed, with a comic mask on the shoulder, discovered on the Via Latina in 1827. 82. Æschylus. There are several heads which bear the name of Plato,

but they are more probably busts of the bearded Bacchus.

**Hall of the Emperors.**—On the walls are a series of bas-reliefs, arranged in the following order:—Triumphs of Bacchus, and children at the games of the Circus. Bacchus on a tiger, with fauns and satyrs. The Muses. A good bas-relief of Perseus delivering Andromeda. Socrates with Philosophy, and Hesiod with a Muse; the 2 latter reliefs are casts from a sarcophagus in Paris. A sleeping Endymion with his dog, found on the Aventine. A bas-relief dedicated by a freed man of Marcus Aurelius to the Fountains and Nymphs: in front a river-god, with a group of 3 Nymphs, similar to the celebrated group of the Graces in the Gallery at Siena; and on the other side, Hylas carried off by the river-nymphs. In the middle of this hall is the sitting *Statue (k) of Agrippina* the elder, the daughter of M. Agrippa, wife of Germanicus, and mother of Caligula, remarkable for the ease of the position and the arrangement of the drapery; archæologists are not, however, agreed on the personage whom it represents. Around the room are arranged 84 busts of the Roman emperors and empresses in chronological order, a collection of great value, presenting us the portraits of some of the most remarkable personages in history. The following are the most interesting:—1. Julius Cæsar. 2. Augustus. 3. The young Marcellus (?). 4, 5. Tiberius, found at Privernum in 1839. 6. Drusus, his brother. 7. Drusus, his son, found at Tusculum in 1818. 8. Antonia, the wife of the first Drusus, mother of Germanicus and Claudius. 9. Germanicus. 10. His wife, Agrippina. 11. Caligula, in green basalt. 12. Claudius. 13. Messalina, the fifth, and, 14. Agrippina, the sixth wife of Claudius. 15, 16. Nero. 17. Poppea, his wife, in Pavonazetto marble, found near S. Lorenzo fuori le Mura. 18. Galba. 19. Otho. 20. Vitellius. 21. Vespasian. 22. Titus. 23. Julia, his daughter, found with No. 25 in the *Villa Casali, on the Cælian*. 24. Do-

mitian. 25. Domitia Lungina. 26. Nerva, supposed to be modern and by Algardi. 27. Trajan. 28. Plotina, wife of Trajan. 29. His sister Marciana. 30. His daughter Matidia. 31, 32. Hadrian, found at Porto d'Anzio. 33. Julia Sabina, his wife. 34. Ælius Cæsar, his adopted son. 35. Antoninus Pius, found at Lanuvium in 1701. 37. Annus Verus. 38. Marcus Aurelius. 39. Faustina, his wife, from Hadrian's villa. 40. Annæus Verus, found at Lanuvium in 1701. 41. Lucius Verus. 42. His wife, Lucilla, found at Smyrna. 43. Commodus, found at Lanuvium in 1701. 44. Crispina, his wife. 45. Pertinax. 46. Didius Julianus. 48. Pescennius Niger. 49. Clodius Albinus, a forgery by the same artist who made the Phocion in the preceding room. 50, 51. Septimius Severus. 52. His wife, Julia Pia, with a wig. 53. Caracalla. 54. Geta. 55. Macrinus, found at Basiliolo, outside Porta S. Giovanni. 56. Didumenianus. 57. Elagabalus. 58. Annia Faustina, his wife. 59. Julia Mæsa. 60. Alexander Severus. 61. Julia Mammæa, his mother. 62. Maximinus. 63. Maximus. 64. Gordian the elder. 65. Gordian the younger. 66. Papienus. 67. Balbinus, found outside Porta Portese in 1839. 68. Gordianus Pius. 69. Philip the younger (?), found at Civita Lavinia. 70. Trajanus Decius. 71. Quintus Herennius. 72. Hostilianus. 73. Trebonianus. 74, 75. Volusianus. 76. Gallienus. 77. Salonina, wife of Gallienus. 78. Saloninus, their son. 79. Carinus. 80. Diocletian. 81. Constantius Chlorus. 82. Julian. 83. Magnus Decentius, a specimen of the extreme degradation which sculpture had reached in the 5th centy.

**Cabinet of the Venus,** a small room opening out of the gallery, contains the VENUS OF THE CAPITOL. It is in Pentelic marble, and was found in a walled-up chamber in the Suburra on the Viminal, and so entire that the only parts fractured were the point of the nose and one of the fingers. One of the hands was subsequently injured when the statue was carried off to

Paris. E. Braun concludes his elaborate criticism of this masterpiece of ancient sculpture with the following opinion: "As a work of the purest style, the Venus of the Capitol undoubtedly takes precedence of the Venus di Medici, which, both as regards material and intrinsic qualities, is in a much less perfect state of preservation, although its greater refinement of forms renders it more attractive to modern taste." Leda and the Swan of very inferior workmanship; and the Cupid and Psyche, found on the Aventine in 1794, two graceful figures.

Hall of the Doves.—The Iliac Table, a bas-relief representing the principal events in the history of the Iliad and the fall of Troy, with the deliverance of Æneas by Stesichorus; engraved and illustrated by Fabretti, who refers it to the time of Nero, found at Bovillæ. Triumph of Bacchus. 37. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. Above it are 2 mosaic masks, found in the vineyard of the Jesuits on the Aventine. 49. Diana of Ephesus, or Multimammæa. 100. A small sarcophagus, from the villa Pamphili, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists. 89. The celebrated Doves of PLINY, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents 4 doves drinking, with a beautiful border surrounding the composition, and is formed of natural stones, so small that 160 pieces are contained in a square inch. It is supposed to be the mosaic by Sosus, described by Pliny as a proof of the perfection to which that art had reached in his day. He says there is at Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in cathari labro." It

was found in Villa Adriana in 1737 by Cardinal Furietti, from whom it was purchased by Clement XIII. In the recess of one of the windows is a collection of writing *styles*, discovered a few years ago in cleaning out the flight of steps leading from the Tabularium of the Capitol to the Forum (see p. 76); and on the shelves a large collection of busts, evidently portraits, several of which are finely executed; and upon the walls above, some Pagan and early Christian inscriptions.

#### THE LATERAN.

(Entrance from the Piazza di San Giovanni by the great W. door. Every day from 9 to 3, except festivals and Sundays. Fee to the custode,  $\frac{1}{2}$  fr. to 1 fr. Ring the bell on the rt. in the passage.)

The Lateran was the palace of the popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient palace, much more extensive than the present one, was destroyed by fire in the pontificate of Clement V., and was rebuilt by Sixtus V. from the designs of Fontana. It was converted into an hospital by Innocent XII. in 1693. Pope Gregory XVI., in 1843, appropriated it as a museum of Christian antiquities and works of art, for which room could not be found in the Vatican, whence it is called *Musco-Gregoriano-Lateranense*.

The Museum consists of a series of rooms on the ground and first floors: in the former are the sculptures, in the latter are paintings, mosaics, and early Christian inscriptions.

On entering the palace from the Piazza di San Giovanni, we will commence by the 4 rooms on the right hand, continuing afterwards through

those on the left, mentioning the principal objects in each.

### ROOM 1.

is chiefly occupied by marbles formerly in the Vatican. There are several interesting bas-reliefs here, among which deserve to be noticed—a procession of

lictors and senators, found in the Forum of Trajan, with the figure of that Emperor; 2 boxers in high relief, called Dares and Entellus, only a fragment of a larger composition discovered near the arch of Gallienus; portion of a sarcophagus, with the history of Mars and Rhea-sylvia and of Diana and Endymion; a rude repre-



#### LATERAN PALACE AND MUSEUM.

##### Ground Floor.

1. Hall of Mosaic. *d.* Ancient Mosaic of Boxers.
2. " Architectural fragments.
3. " Statue of Æsculapius. [Appia.]
4. " Antique Sculptures from Ostia and Via
5. " the Stag.
6. " the family of the Caesars, from Cervetri.

7. Hall of Sophocles (*o.* p. Faun.
8. " Neptune (*q.*)
9. " Architectural Fragments.
10. " chiefly Bas-reliefs. *t.* From monument of the Atrii.
11. " Sundry Bas-reliefs and unfinished Statue.
12. " Sarcophagi.
13. " Bas-relief.
14. " Unfinished statues.
- 15, 16. " miscellaneous; Mosaic of Silienna.

\* \* \* A Catalogue in German of the Roman marbles and inscriptions contained in the 16 rooms on the ground-floor was published at Leipzig in 1867 (*Die antiken Bildwerke des Lateranischen Museums*, v. R. Schöne und O. Berndorf); and a description of the sculptures by the Jesuit Father Garucci, in 2 vols. Rome, 1861.

sensation of a circus-race, a draped figure giving the signal for the start; Helen and Paris; a leave-taking between a soldier and his wife; Leucothea feeding the infant Bacchus; a fine bust of Marcus Aurelius. In the centre of the room is a mosaic pavement from the Baths of Caracalla, representing pugilists.

### ROOM 2.

The marbles here consist chiefly of architectural fragments, many of great beauty; portions of frieze which belonged to the Basilica Ulpia, representing arabesques, with children, chimæras, griffons, &c., are beautifully worked out,



## ROOM 3.

Left of the entrance, a statue of Æsculapius, very life-like, found near Tivoli. On the rt. Antinous, head restored, from Ostia. On the opposite wall is a child's sarcophagus, sculptured with various athletic contests.

## ROOM 4.

Opposite the entrance is a repetition of the Faun of Praxiteles; on a cippus, a good bust of the young Tiberius; on the entrance wall, a bas-relief of Medea and the daughters of Peleus; and a naked figure of Germanicus, found at Veii. On the rt. wall, Mars; and several sepulchral cippi and bas-reliefs, discovered during the excavations on the Via Appia and Ostia. In the centre is a fine basin of *lunachella* marble. Crossing the vestibule we come to

## ROOM 5.

Rt. and l. of the entry are Cupid asleep on a lion, and Cupid on a lion's skin. In the centre, a colossal stag in basalt, from beyond Porta Portese: a short-horned cow; a group of Mithras, found near the Scala Santa; a mutilated female figure seated on a lynx, the original idea, probably, of Danneker's celebrated group of Ariadne on the panther; a good bust called Scipio; an altar with bas-reliefs on its four sides, sacrifices to the Lares, bearing the name of Caius Manlius, a Censor of Cære, found at Cervetri: on one of the sides is represented a cock-fight, the backers being Cupids, or Genii, one of whom is carrying off the dead bird, in a weeping mood, whilst the victor is borne to an altar, round which laurel crowns are suspended: although of diminutive dimensions, there is much character in the different groups; the relief of a bird feeding its young, on one of the sides, is graceful.

## ROOM 6.

Statues of several members of the family of Augustus, discovered at Cervetri, the ancient Cære, in 1839. They used to decorate the theatre of the Roman Municipium, in the ruins of which they were found, with the dedicatory inscription by the SENATUS POPULUSQUE CERES; they consist of 4 full-length draped and erect figures of Drusus, Agrippina the wife of Germanicus, and Livia; 2 sitting statues of Tiberius and Claudius, crowned with wreaths of oak-leaves—the heads and torsos are very fine, the legs and arms wanting; 2 statues in armour of Germanicus and Britannicus, the ornaments on the armour very good; a colossal head of Augustus; a bas-relief supposed to have belonged to an altar, with 3 figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the first 6 letters of *Vulcentani* being alone wanting; 2 recumbent statues of Silenus; and several fragments of dedicatory inscriptions to members of the Imperial family—those to Drusilla and Julia Aug. Agrippina, the daughters of Germanicus, are the best preserved: all the objects in this room were found at Cervetri.

## ROOM 7.

Opposite the entrance is a statue of Sophocles, found at Terracina in 1838: it is the finest specimen of sculpture in the Lateran Museum, and very similar to that of Æschines (misalled Aristides) in the Museo Nazionale at Naples. On the rt. a Dancing Faun, found in the Via di S. Lucia in Selce on the Esquiline, supposed to be a copy of the Myronian Marsyas; a good female draped figure; on the l. an Apollo from Cervetri. On a jamb of the door leading into the next room is a curious sepulchral inscription of a certain Musicus Scuraus, a native of the province of Lyons in Gaul, who died in Rome; after the titles of their master follow the names of 16 persons of his suite, with the designation of

their offices, such as physician, master of the wardrobe, cook, &c.—*qui cum eo Romæ cum decessit fuerunt*. This singular record was found over a cinerary urn in the Columbarium of the Vigna Codini on the Via Appia. (See Index.)

#### Room 8.

In the centre is a statue of Neptune from Porto, the legs and arms restored; on the l. of the entrance, bas-relief, with a dramatic poet, and the Muse; on the rt. a bas-relief of Cupid discharging his arrow at Mars, who drops his sword; and several unimportant busts.

#### Room 9.

Architectural fragments; the triangular base of a handsome candelabrum from the Forum; 2 columns, covered with foliage ornaments.

#### Room 10.

Bas-reliefs from a sepulchral monument of the Aterii, discovered in 1848 at Cento Celle, on the Via Labicana; amongst which are two fragments, one representing a tomb in the form of a temple in low relief, with a crane alongside moved by a tread-wheel for raising stones, a curious illustration of the mechanical arts of the ancients; on the top of the crane is a bouquet of flowers and palm-branches; the other represents several monuments of Rome, amongst which an arch of Isis, and the better-known one of Titus, with the inscription, *ARCUS IN SYMMA SACRA VIA*. Two triumphal arches; an hexastyle Corinthian temple, with a figure of Justice under the portico, and instruments of sacrifice and thunder-bolts on the tympanum, from which it has been supposed to represent that of Jupiter Stator, on the Palatine; in the centre of this room is a pretty group of Cupid on a dolphin; 2 good busts of a man and wife in high relief—the serpent is probably emblematical of the man's profession. Crossing the vestibule of the N. gate of the palace, now closed, we enter

#### Room 11.

Sculptures mostly found by Signor Fortunati on the Via Latina in 1857. To the l. of the entrance, Sleeping Nymph—to the rt., a sarcophagus, with Bacchanalian subjects. In the centre of the room is a large sarcophagus with the triumph of Bacchus. Around are a bas-relief of Boxers; a statue of the Diana Multimammæa; 2 bas-reliefs of Pugilists, one on a small sepulchral urn, and another of the Labours of Hercules. Ara, found at Veii, ornamented with festoons of fruit, suspended between four lyres. Below the festoons are represented the instruments used in coining.

#### Room 12.

L. of the entrance, Cupid as the Young Hercules; 3 large sarcophagi discovered at the Vigna Lozzano in 1839, with reliefs representing the slaughter of Niobe and her children; the history of Orestes and the Furies, in a good style of art; the third with festoons and Gorgon masks; fragment of a bas-relief of the storming of Olympus by the Titans.

#### Room 13.

Sarcophagus busts in high relief of five members of the Furia family, discovered on the Via Appia; 2 senatorial statues, one with the name of Dogmatius on its pedestal; alto-relievo of Ulpia Epigone, with a strange coiffure of the time of Titus; sepulchral urn, with recumbent figure surrounded by women and servants bearing the viands for a banquet.

#### Room 14.

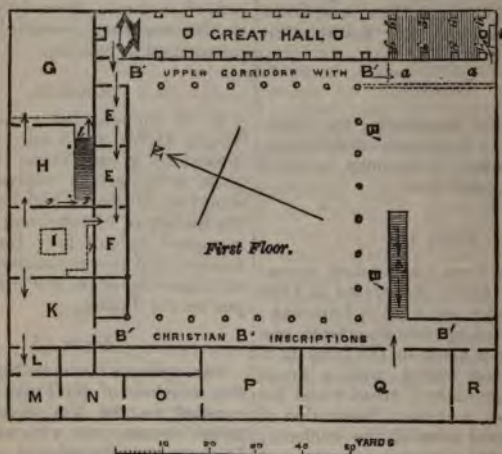
Rt. of the entrance, small relief of Orpheus and Eurydice—l., statue in porphyry, unfinished. Opposite, an unfinished statue of a captive barbarian, found in 1840, in digging for the foundations of a house in the Via de' Coronari, still preserving the sculptor's points to guide the workman's chisel. Underneath, sarcophagus of L. Annius Octavianus Valerianus, from Casal Rotondo, on the Appian Way, remarkable for the adjoining inscription:

"*Evansi, effugi—Spes et Fortuna valet  
—Nil mihi vobiscum est—Iudificate alios.*"  
On the rt. hand wall are some interesting mosaics of comic masks found on the Aventine. By the door are casts of the statue of Sophocles, in Room 7, and the *Æschines* at Naples, placed together for the sake of comparison.

## ROOM 15.

This and the next room are chiefly filled with objects found at Ostia, the

smallest of which are in glass cases. Also 2 columns of Pavonazzetto marble, with the names of the Emperor Lucius Verus, and Publius Balbinus, who were Consuls in A.D. 137, indicating their destination—they were discovered at the Marmorata, the quay on the Tiber at the foot of the Aventine, where all the marbles arriving at Rome were landed. Among the miscellaneous objects is a niche in mosaic, representing Silenus with his dog, discovered in the *Thermæ* at Ostia.



- B' B'. Corridors, with Christian inscriptions.  
a, a. Entrance and passage leading to Collections.  
E E. Copies of Paintings in the Catacombs.  
F. Modern Terra-cotta Busts and Statues.  
G. Hall of the Great Mosaic.  
H. Paintings.

- I. Ancient Mosaics and Cartoons.  
K. Paintings by Palmeggiano.  
L. Tapestries.  
M N O. Paintings.  
P. Hall of Portraits of Emperors.  
Q. Plaster Casts of Sculptures.  
R. Archives of the Inquisition.

## ROOM 16.

Several sepulchral urns, in marble and terra-cotta, with reliefs; a recumbent statue of Atys, with gilding on the hair; several fragments of leaden water-pipes, all found in the same locality; and portions of a gigantic *syphon* in terra-cotta, the pipes 13 inches in diameter, to carry the aqueduct at Alatri, subsequently restored by Pius IX. Also a cock carved in stone,

The FIRST-FLOOR is reached by the S.E. corner of the quadrangle, or by the staircase opposite Room I. of the preceding series, on the walls of which are inscribed early Christian inscriptions.

The CHRISTIAN MUSEUM, founded by Pius IX., was very judiciously arranged by the late Padre Marchi, and the actual Director, Commendatore G. B. de Rossi. Entering by the S.E.

corridor (*aa*)—on the wall at the end of which are 2 early mediæval mosaics from the catacombs, and a copy of one in the crypt of St. Peter's—we reach the great hall, D, formed out of what was formerly the state passage leading from the palace to the vestibule of the Lateran basilica; the roof of this hall is covered with arabesques and frescoes of the time of Sixtus V., painted by the Zuccheri and their school.

At the bottom of the stairs is one of the most remarkable *sarcophagi*, and the largest in the collection. It was discovered under the pavement of the Basilica of St. Paul *extra muros*. It is supposed to date from late in the 4th cent. In the centre are two unfinished busts of its former occupants, in relief: the bas-reliefs, also partly unfinished, are arranged in two rows; in the upper one, on the l., is a male figure seated, in the act of benediction, with another behind and a third in front, supposed to represent the Trinity; the Saviour presenting the figure of Eve created to the Father; next comes a group of Christ, with Adam, Eve, and the Serpent; on the other side the changing of water into wine; the miracle of feeding the multitude; and the resurrection of Lazarus, with Martha kneeling below. The lower range represents the Virgin and Child, with the three kings, in Phrygian bonnets, presenting their offerings; the miracle of restoring sight to the blind; the naked figure in the centre between two lions represents Daniel in the lions' den, or a Christian martyr in the arena. The figure alongside Daniel with a porridge pot is evidently intended for Habakkuk, mentioned in the Apocryphal Book of Bel and the Dragon as bearing food to the Prophet. The subjects beyond this are our Saviour, and St. Peter taken prisoner by the Jews, who wear round caps, and present the characteristic Hebrew physiognomies; and last of all Moses striking the rock. The other principal *sarcophagi*, 22 in number, are arranged on either side of the hall; those on the l. are the most remarkable for their sculptures, which represent the frequently repeated subjects of the Good Shepherd; the Chil-

dren in the Fiery Furnace; Adam, Eve, and the Serpent; the Sacrifice of Abraham; Daniel amidst the Lions; Moses striking the Rock; the Resurrection of Lazarus, expressed by a male figure striking a dead body with a wand; Jonah thrown to the whale, and emerging from another, now generally considered to be emblematical of martyrdom, and showing the short passage the sufferer has had to undergo from his being engulfed to his exit and arrival in the region of bliss, represented by a figure reclining under an arbour, possibly Jonah himself under his gourd at Nineveh; the Healing of the Blind; the Paralytic taking up his bed, &c. An interesting *sarcophagi*, the 7th on the l., is covered with reliefs of different operations of the vintage, with three figures of the Good Shepherd in front; on the two at the farther extremity of the gallery is represented the Labarum of Constantine, with figures of the sleeping and waking soldiers beneath. The 10th *sarcophagus* on l. is a very interesting one for its sculptures; on the front are a series of figures between columns—the Saviour in the centre, the Sacrifice by Abraham, and the Resurrection of Lazarus, with the ordinary early Christian emblems above; and on the ends 2 very curious representations of the streets of a town, with temples and ordinary dwellings, with glass windows: it is under a canopy or tabernacle, supported by 2 beautiful torse columns of Pavonazzetto marble, and is intended to show how the tombs were placed in the vestibules of the early basilicas; most of those in this museum were placed thus, although a few were discovered in the subterranean recesses of the catacombs.\* Near the upper end of the hall, on ascending the stairs, is a bas-relief of Elijah

\* In the early times of Christianity no human remains except those of saints and martyrs were admitted into the churches, the tombs of all others being confined to the vestibules or to the quadraportici. Subsequently, *sarcophagi* were allowed to be placed at the columns of the interior nearest to the entrance. The general introduction of sepulchral monuments, and of burial in churches, took place at a comparatively recent period.

ascending to heaven from a chariot drawn by 4 horses, and leaving his cloak to Elisha: this subject is considered by Christian archaeologists to be emblematical of Christ transferring his powers in the form of the Pallium to St. Peter, who receives the gift with great veneration, holding forth a fold of his own mantle to receive it. This piece of sculpture formed the front of a sarcophagus, and may date from the early part of the 4th century.

At the end of the hall is the sitting statue of St. Hippolytus, discovered near the basilica of S. Lorenzo *extra muros*, and, although the head is modern, it is a fine specimen of early Christian sculpture; it is considered to be contemporaneous with the saint (A.D. 240). On one side of the chair is engraved in Greek the celebrated Paschal Calendar, composed about A.D. 223 to combat the error of those early Christians, denominated *Quartadecimani*, who observed the festival of Easter on the same day as the Jews; on the opposite side is a list of the saint's writings.

From here we enter **The Upper Corridor** extending round the E., S. and W. sides of the quadrangle. On its walls are arranged early Christian inscriptions discovered chiefly in the catacombs, commencing with those of which the dates can be ascertained chiefly by the names of the Consuls who were in office at the time engraved upon them; the oldest inscription in this series is of the 3rd Consulate of Vespasian, corresponding to A.D. 71; but very great doubts exist as to its being of Christian origin, as well as regarding the locality and the circumstances under which it was discovered. Between this and the next is an interval of 167 years. One of the divisions is occupied by inscriptions written by Pope Damasus (chiefly facsimiles), which we have seen in some of the basilicas, and which we shall find in the subterranean cemeteries: that in praise of a certain *Projecta*, who erected a church to the Martyr *Liberalis*, is curious; it was found on

the floor of the ch. of S. Martino ai Monti. *Projecta* was the daughter of *Florus*, and died at the age of 16, in the consulate of Fl. Merobaudes and Fl. Saturninus (A.D. 383). All the inscriptions in the first seven compartments can have an approximate date assigned to them; those in the remaining 17 belong to different times, from the 3rd to the end of the 6th centuries. They have been carefully classed by *Commendatore de' Rossi*, and relate to persons in every rank of life, to matters connected with the dogmas and rites of the early Christians and to the different ranks of the clergy.\* Out of the N.E. corner of this corridor we enter 2 rooms containing a series of copies of important paintings in the catacombs. One cartoon contains 3 subjects of the Adoration of the Magi representing, separately, 2, 3 and 4 kings. Returning to the corridor we enter 1.

#### ROOM G.

The floor is formed by the great mosaic of the Athletes, found in the Baths of Caracalla, and consists of full-length figures and busts of boxers; this mosaic is rough when examined closely, but the effect of the whole, when viewed from the gallery round the room, is fine; each boxer occupies a separate compartment; the names of *JOVINVS ALVMNVS, IOBIANVS, &c.*, upon it may be those of some of the combatants. On the walls are hung drawings to show how these mosaics were originally placed in the halls of the *Thermae*. The frescoes on the walls represent events in the life of Constantine the Great, after his conversion to Christianity.

In **Room H.** is a series of frescoes transferred from the walls of *S. Agnese fuori le Mura*, interesting in the history of Italian painting of the 14th cent., and attributed to the school of the *Cosimatis*, a family known for their works in mosaic. There are also some

\* *Commendatore de' Rossi* has written a voluminous work descriptive of these monuments under the title *Inscriptiones Christianae Urbis Romae*.

paintings, possibly dating from the 10th centy., representing Prophets and birds, from the crypt of the ch. of S. Nicolò in Carcere.

In the next, ROOM I., the only authentic picture is that by Antonio Vivarini, a Madonna and Saints (signed). In the centre of the room is a Floral Mosaic from the Palazzo Sora. In ROOM K. all the pictures are of more than doubtful attribution.

ROOM F. can be reached from K.; it contains a collection of terra-cotta sculptures, chiefly busts and groups of North American Indians, by Pettrich of Dresden.

#### ROOM L.

Madonna and Child by *Spagnoletto*. Madonna and Child with St. John Baptist and St. Jerome and another, the Virgin enthroned, surrounded by SS. John Baptist, Laurence, Francis, Benedict, Dominic and Peter, both by *Marco Palmezzano*; the latter bears the artist's name and date (1481). Two Gobelins, from pictures by *Fra Bartolommeo*. Portrait of Sixtus V. when a cardinal, by *Sassoferato*. Pagan Sacrifice by *Caravaggio*.

#### ROOM M.

Christ at Emmaus, *Caravaggio*. The Tribute Money by *Caravaggio*. Annunciation, *Cav d'Arpino*. The first sketch of Descent from the Cross at Trinità ai Monti by *Daniele da Volterra*.

#### ROOM N.

A Philosopher, attributed to *Rembrandt*; Christ and St. Thomas by *Camuccini*; George IV. of England by *Sir C. Lawrence*; Assumption of the Virgin by *Guercino*.

#### ROOM O.

contains 6 frescoes from the Cupola of St. Peter's by *Carlo Maratta*, and two Cartoons by *Podesti*, viz., The Deluge, Judith and Holofernes.

#### ROOM P.

Paintings from the Baptistry of

St. Peter's by *Travisan*, and the Miracles of St. Peter by *Mancini*.

#### ROOM Q.,

or the Great Hall of the Council, surrounded by portraits of the popes from St. Peter to St. Silvester, as the one that precedes it is by those of the Emperors who served the progress of Christianity from Leo to Marcianus. The other paintings here represent the five councils held at the Lateran, in 1123, 1139, 1179, 1215, and 1513; and lower down, the principal embellishments of Rome by Sixtus V. In this Hall are also arranged several casts of celebrated sculptures. The inner court of the palace is very fine; the frescoes which decorate its corridors were painted by *T. Zucchero*.

The THIRD-FLOOR of the palace contains a series of casts from Trajan's column, executed at the expense of Napoleon III. The custode of the ground-floor will show them, if requested.

It will be worth while to ascend to the Terrace at the top of the palace, from which the extensive view of the Sabine hills and Campagna to Rome is magnificent. The custode of the upper apartments of the Museum will open the door leading to this Belvedere.

### QUIRINAL PALACE.

The Quirinal Palace and garden are supposed to occupy the site of the Temple of Mars, on the Capitolium Vetus. Several inscriptions belonging to the latter were discovered in 1626, under Urban VIII., in laying out the gardens. The Servian wall, which surrounded the hill, followed the line of the Via del Giardino and dello Scalone. The site of the Porta Sanqualis is marked by the tomb of the Sempronii, opposite the gate of the Panatteria; and that of the Porta Salutaris is supposed to correspond with the N.E. corner of the Barberini palace.

This Pontifical palace has become

the residence of the Kings of Italy since 1870. The present edifice was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII., from the designs of D. Fontana, enlarged by Paul V. and Innocent X., and by Clement XII., from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and was inhabited by his successors during a part of the summer, until Nov. 1848, when Pius IX. left it for Gaeta, and never occupied it since. It was the seat of the Conclaves for the election of popes for many years; the new Pontiff's name was announced to the people from the balcony over the principal entrance. Gregory XVI. and Pius IX. did much to embellish this palace, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. Since the change of government the palace has been entirely refurnished and modified in accordance with the requirements of a modern royal residence.

On ascending the great stairs (see Plan No. 1) the visitor will see on the first landing-place part of a remarkable fresco of the Ascension. It was painted in 1472 by *Melozzo da Forlì* in the tribune of the ch. of the SS. Apostoli, from which it was removed, 1711. Other parts are now in the sacristy of St. Peter's. "One of the most grand and daring feats of foreshortening that art has bequeathed."—*Kugler*. The visitor enters the state apartments by the *Sala Regia*, (2) a grand hall 150 ft. long, built by Paul V. The ceiling is richly decorated but heavy. The escutcheons of a hundred cities of Italy are painted round the frieze, under the frescoes, which are by Lanfranco and Carlo Veneziano.

On the walls to the rt. and l. of the entrance-door are 2 large modern pictures by Arrienti. On the E. wall is a large picture, painted by *Delfino* in 1672, representing in characteristic costumes and on horseback the 2 wives of *Carlo Emanuele*, *Francesca di Valois* and *Maria Giovanna Battista*, Duchess

of Savoy, who was regent during the minority of Victor Amadeus II. In the centre of the *Sala Regia* stands a marble monument by *Ambrogio Celi*, surmounted by an eagle defending the crown and shield of Savoy from a serpent, with the quotation below from *Dante's 'Paradiso'* (c. vi.):—

"tema degli artigli  
Ch'a piu alto leon trasser lo vello."

At the W. extremity of the *Sala Regia* is

**The Pauline Chapel** (3), designed by *Carlo Maderna*. It contains a bas-relief by *Ladini*, representing our Saviour washing the Apostles' feet. In this chapel, which is of nearly the same size as the Sixtine chapel in the Vatican, the solemn church ceremonies used to be performed during the Pontiff's residence at the Quirinal. In it also the cardinals used to assemble in conclave for the election of a new pope. It is divided by a screen, on the left of which is a large piece of tapestry by *Barthélemy*, 1781, representing the death of *Leonardo da Vinci*. On the walls are 4 large pieces of Gobelins tapestry (dated 1755, 1759), representing the Washing of the Apostles' Feet, the Miraculous Draught of Fishes, Our Saviour driving the Money-changers from the Temple, and the Last Supper. Over the altar is a more modern tapestry, the Martyrdom of St. Stephen. The chapel also contains a fine picture of *Saul and David* by *Guercino*. Returning to the *Sala Regia*, we enter, by a door close to the Pauline chapel, a suite of rooms fitted up by Pius VII. and Gregory XVI., and inhabited by the Pope during his residence at the Quirinal. They are richly decorated in modern style, but contain nothing of great interest. In the 2nd room (5) is a large piece of tapestry by *Barthélemy*, 1783, the Massacre of the Huguenots. In the 4th (7) is a picture of the Japanese Martyrs, by *Borgognone*. The 5th room (8) has a portrait of King Victor Emanuel II. The 6th room (9) looks on to the *Piazza di Monte Cavallo*. From its balcony over the great gate newly-

## PLAN OF THE QUIRINAL PALACE.





elected popes used to show themselves to the people, and Pius IX., in the days of his early popularity, frequently blessed the Romans from this spot. The late and the present King of Italy have on several occasions received popular ovations from this same balcony.

From this corner room the visitor looks down the suite of state apartments. In the large saloon (12) is a fresco frieze by *Lanfranco*, of the Passage of the Red Sea. On the wall opposite the fire-place is a full-length portrait of King Humbert, painted by *Decriscolo* in 1878. The next saloon (13) used to be the Pope's throne-room, and is now that of the King. The present throne and canopy was erected here for his Majesty, and formerly served for the Dukes of Parma; they were brought here from that city. The frieze, painted in fresco by *Borgognone*, represents the feats of David. The next long saloon is (14), the Ambassadors' Hall. A fresco, by *Carlo Maratta*, represents the Adoration by the Shepherds. At the two ends of the room are full-length portraits of King Humbert and the Emperor of Germany. The marble busts of Victor Emanuel and Princess Margherita are by *Albertoni* and *Fantacchiotti*. This hall has an ancient mosaic pavement from Adrian's Tiburtine villa, representing birds, but it is now usually covered with carpets.

Room (15) is the first of King Humbert's suite of apartments; it used to be the Pope's writing-room. On the vaulted ceiling is a fresco representing David offering Sacrifice. Next comes what used to be the Pope's bedroom (16), small and now simply furnished, containing portraits of Maria Adelaide, the king's mother, and Maria Teresa. From it a passage-room leads to that (18) in which Pius VII. was arrested in 1809, and from which Pius IX. took flight 40 years after. This is now the King's bed-room.

The visitor next passes through a corridor (19), in which the fresco-paintings by *Bolognese* represent works executed by Urban VIII., such as the

fortress of Urbino, the Vatican armoury, the restoration of the hall of maps, and the consecration of St. Peter's.

In the next saloon but one (21) is what used to be the Pope's dining-room, now the King's private drawing-room. The 7 rooms following (22 to 28) constitute the private suite of the Queen, overlooking the Quirinal gardens. In the large hall (29) to the rt. of the saloon (20) are 3 very large battle-pieces by *Ceyruti*, representing Prince Thomas at Valleggio, Victor Emanuel wounded at Custoza, and the battle of Solferino.

The adjoining Servants' Hall (30) is occupied by the Queen's collection of rare birds. The Pope's audience hall, now the Queen's music saloon (31), will be recognised by the frieze, representing the entry of Alexander into Babylon, cast in plaster from the original bas-reliefs by *Thorvaldsen*, now in the Villa Carlotta, on the Lake of Como. In the following room (32), now a smoking room, are the bas-relief friezes by *Finelli*, executed, like the preceding, for the proposed residence of Napoleon I. in the Quirinal and representing the Triumph of Trajan, but converted on Pius VII.'s return into that of Constantine. The little saloon (33) looking into the court is decorated with subjects from Don Quixote, in tapestry.

Returning from this saloon towards the Sala Regia, the visitor passes through a room (35) containing a full-length portrait of the present Queen, painted by *Gordigiani* in 1872, parallel to which is the Pope's private chapel (36), built in 1610 by Paul V. An inscription at the door records that Pius VII. administered the Sacrament to Charles Emanuel and Maria Clotilda of Savoy here in 1801. The altar piece representing the Annunciation is by *Guido*. The vault is by *Albani*. The next saloon (37) contains tapestries recording the triumphs of Scipio. The next is a fine hall (38), arranged as a ball-room.

The last and largest room of the suite, formerly the Consistorial Hall (39), has become the King's state Ban-

*quieting-room.* The vault was painted by *Magnum* and *Barelli*, of Parma. From here a long and narrow corridor (40), containing ancient inlaid cabinets, tapestries, marble busts, &c., leads to the *Sala Regia*. A covered balcony, overlooking the garden, has been added to the E. side of the palace, giving a separate entry to each saloon.

At the extremity of the *Sala Regia*, opposite to the Pauline chapel, a door opens on to a suite of apartments arranged for the late King to give audience to his ministers when residing in the Palazzino. The suite consists of 8 rooms communicating with the Palazzino by a passage 232 metres long, overlooking the garden, and formerly called the Corridor of the Swiss, along which were the doors, opening separately into the rooms occupied by the cardinals during conclaves. These doors have been all closed, access to the conclave cells, now adapted to other uses, has been given from the ground-floor, and the Swiss Corridor was reserved for the King's exclusive use. The Palazzino, restored for the use of King Victor Emanuel, but inhabited since his death by the Duke of Aosta, was originally constructed by the Chev. Fuga for Clement XII. It now consists of two stories, to which access was gained from the Via Quirinale by a winding marble staircase, adorned with statues from the antique. In the blue drawing-room on the 1st floor there is a handsome marble chimney-piece by Lombardi. From the upper windows and terrace there is a fine panoramic view over Rome. The billiard-room on the 1st floor opens on to a spacious terrace over a building which affords stabling for 40 horses.

The stables, built on the N. wall of the gardens are 500 yards long, and will hold 140 horses; attached to them is a *rotunda* for schooling horses.

There are upwards of 100 carriages, many of them extremely handsome. They are chiefly of Italian make, and the best are by *Casalini* of Rome, and *Sala* of Milan.

The royal stables may be seen from

1 to 3 P.M., to bearers of tickets from the *Gran Scudiere* of H.M.

The *Gardens* can be visited on any day in the absence of the royal family. They are of considerable extent, handsomely laid out and decorated with statues and fountains. In a grotto, constructed by Clement VIII. in 1596 and ornamented with fresco paintings and marble groups of Vulcan at his forge, satyrs, fauns, &c., is a curious organ played by water, whilst contemplating it the spectator gets an occasional sprinkle from some *jets-d'eau* planned for the purpose of a surprise.

#### KIRCHERIAN MUSEUM.

Open from 9 till 2.30 daily. Admission 1 lira. Free on Sundays. Closed on feast days. It is situated on the 3rd floor of the Collegio Romano, the entrance from the Corso, is at 27, Via del Collegio Romano. This museum was founded by the learned Jesuit, Father A. Kircher, Professor of Mathematics in the Roman College, in the 17th century. It is now a Government Institution, and its contents include several royal donations. It is an admirable Archaeology and Anthropology collection.

From the small vestibule turn into the l. corridor; from it l. opens a little room which contains in one of the central cases in front of a window the celebrated *Ficoroni Cista*. (*Cista* means strictly a cylindrical basket; such served for holding articles of the bath, toilette, and domestic life. Some were of wood, covered with leather; more of engraved metal, as in this case. Unknown in Greece, they were common in Etruria and Latium, and the numbers found at Palestrina lead to the supposition that they were principally made there.)

It was found about the middle of last centy., near Palestrina, by the antiquary *Ficoroni*, who gave it to this museum. It is said that the mirror was found inside it. Since then upwards of 70 more *ciste* have

been found, and hundreds of other specimens of ancient art, but none to equal this. The subject represented with engraved lines on the cylinder is the pugilistic victory of Pollux, and his fellow Argonauts, over Amicus, king of the Bebrici, whom he is depicted as binding to a tree; while Minerva stands in front, with Victory over her head, and Jason sitting at her feet. Besides this principal group, another on the l. is extremely elegant, and a third still more numerous completes the composition to the rt., where also the ship Argos is partly seen. The lid displays a hunting scene. The feet, Eros, Hercules, and Iolaus; and the handle is formed by a group of a young Bacchus, with mantle and cap, between two satyrs.

On the tablet, which supports the group, is an inscription recording the names of the maker of the *cista*, and of a lady of Preneste, who gave it to her daughter:

NOVIOS . PLAVTIOS . MED . ROMAI . FECID  
DINDIA . MACOLNIA . FILEAI . DEDIT

It has been conjectured that the molten figures of the cover and feet are not by the same hand as the gracefully outlined composition on the circumference of this *cista*. At all events the name of the declared artist is proper to Campania, where Greek art first flourished in Italy. The grammatical and palæographical forms of the inscription enable us to refer it to the beginning of the 2nd centy. before Christ.

Another central case contains fragments of a fine bronze seat found near Osimo; the bars of the feet are beautifully inlaid with silver tracery and representations of the heads of a swan, an ass, and on the arms a Silenus. The wall cases show finely engraved ancient mirrors, bronze lamps, armour, and numerous bronze statuettes. A few fragments of well preserved frescoes are on the walls, and over the door a beam from the Galley of Tiberius in Lake Nemi, with long copper nails projecting from it (see paper by Sir J. S. Lumley, in 'Journal of British and American Archæolog. Soc.' vol. i., No. 2, 1885-6). On re-entering corri-

dor No. I., may be seen some ancient architectural fragments of terra-cotta; cemented to the walls are marble busts and cippi. Along the centre are table cases, containing a collection of antique Roman coins, including the *aes ruda* consisting of rough pieces of bronze with tin alloy, and *aes signatum*; also bronze implements in great variety. Lining the corridor are wall cases; in case 2 are small terra-cotta ex voto figures; case 3 contains the three silver itinerary cups found at Vicarello, near the lake of Bracciano, among the ruins of the ancient *thermæ*, known by the Romans as the *Aquæ Appollinæ*; these vases have engraved upon them itineraries from Cadiz to Rome, giving the name of the several stations and the distances between each, forming important documents for the ancient geography of this portion of the Roman world. They date from the times of Augustus, Vespasian and Nerva; as those of the two last reigns contain stations established in the interval, and not enumerated in the list of those of Augustus, these vases are supposed to have been thrown into a mineral spring, where they were discovered, by inhabitants of *Gadcs* (Cadiz), who, having been cured of their infirmities at these baths, offered them to the divinity that presided over the waters. It is suspected that a very complete series of gold Roman coins was thrown in a similar manner into these efficacious waters during successive centuries; they were found at the time of the discovery of the objects just described in 1856, and are now in the British Museum. Case 4, dice and other objects in ivory, bone, ancient glass and terra-cotta. 5 and 6. Earthenware lamps of various forms. Case 7. Portions of leaden water-pipes with inscriptions on them to regulate the distribution of water, from the aqueduct reservoirs, to public establishment or private houses according to contract; also several leaden catapult missiles, some with inscriptions referring to the social war in Picenum (90 B.C.), or the siege of Perugia by Octavianus (40 B.C.). Some are counterfeit.

8. More water-pipe inscriptions, also an

iron ring for a fugitive slave or animal with a bronze label suspended from it, with this inscription: "I have run away, catch me, and restore me to my master, who will reward you with a solidus." 9. Earthenware lamps. Case 10. Etruscan and other vases. This collection of painted vases, though not copious, affords good examples of the different forms and styles of decoration in use among the ancients for such utensils.

Nos. 1 and 2 are specimens of the Corinthian, bordering on the Asiatic style, adorned with parallel bands of animals and hunting scenes.

From 3 to 12 are in the ancient or archaic style, characterised by rigid angular human forms painted in black on red grounds. 13-23 are specimens of the beautiful and elegant style in which the figures are red on black grounds. Gradations of colours are seen in each of these specimens, as well as an admixture of white and violet colour. 8 illustrates the custom of adding inscriptions, usually in Greek, sometimes relating to the subject and sometimes of the artist's name. With respect to the different forms of the vases and their uses, the following are the principal.

1. *Patera*. For sacrificial purposes. 2. *Olpe*. For pouring liquids into cups. 3-7. *Amphoræ*. Frequently given to the victors in public games, and kept as ornaments. 5. *Kelce*. Used for the mixing of wine at table. 9. *Olla*, idem. 10. *Kylix*, or *patera* with handles, drinking-cup. 11. *Balsamary*. For funeral rites. 13. *Oxybaphon*. Used at table for steeping bread in vinegar. 25. *Oinochoæ* for liquids—there are several varieties. 28. *Kotyle*, to dip into larger vessels. 34-42. *Bombylios*. For balsams and perfumes. 43-49. *Aryballos*, id. 69. *Krater*. Drinking-cups of Roman make. 126, 127 are Etruscan, and singular in form. 76, 77. *Ashos*. Kind of bottle. 81-99. *Tazze*. 106. *Kyathis*. To contain liquid.

99-140. Black *bucchero* vases, proper to Etruria and especially the environs of Chiusi. The colour was probably imparted by bitumen mixed with the clay.

At the further extremity of this corridor is another small room on the l. containing Greek and Latin inscriptions, chiefly on sepulchral slabs from the Roman cemeteries, belonging to the first ages of Christianity. They bear the usual Christian symbols, and in some instances the Pagan formula. D.M. Before the window, 125, is an interesting caricature, rudely scratched on a portion of wall cement found in a ground-floor room at the W. angle of the Palatine. It was at first supposed to have a Christian signification; but is now shown to represent a Gnostic worshipping the jackal-headed deity (which had its origin in the Egyptian Anubis). Under him is scratched—

ΑΔΕΞΑΜΕΝΟΣ ΣΕΒΕΤΕ ΘΕΟΝ,  
'Alexamenos adores his God.' This *Graffito* was executed probably about the end of the 2nd centy. of the Christian æra. (See PALATINE.) 3. The Good Shepherd. 126. Vase of *bigio* marble of fine form and work in relief, Madonna and Child, with the faithful adoring.

Among the bas-relief fronts of sarcophagi, observe 77, from a Jewish cemetery, probably of the 3rd century.

78, 79. These belonged to one sarcophagus, and represented our Lord's miracles. Remains of colour and gilding may be traced. 130. Lamb, of bronze, with a cross on the head—symbol used in the earliest times, before Christ was represented on the cross. 131. Bronze crucifix, once gilt. The feet rest without nails on a pediment. 132. Figure of Christ on enamelled metal, in pure Byzantine style. Found near the ch. of S. Calixtus, in Trastevere, last century. 133. Metal enamel of Lombard style.

#### Lamps, &c.

The bronze one, with handle formed by a griffin's head, is very fine.

The terra-cotta lamps are distinguished from the ancient Roman ones by ruder form and the Christian monogram, fish, dove, and palm-leaf. Observe the little vase destined for the oil of the lamp in the sanctuary of S.

Menno, with that saint between two crosses and two camels; also an exquisite ivory casket, with figures in relief. There are a few Byzantine paintings, and a variety of minute objects.

Passing out of the corridor is, rt., a case containing bronze domestic utensils, and l. a marble representation of the god Mithras with his attributes: behind is a recess containing marble statuettes and cippi. The door before us leads into Corridor No. II., where the Ethnographical collection begins. It consists mainly of the native costumes of various countries, domestic and war implements, &c. The artist may be interested in some curious drawings of animals in the case marked Cuitkci. In a table-case close by are some other grotesque specimens of art.

At the end of this corridor on the rt. are three parallel corridors. The first consists of 5 small rooms devoted to objects from the South seas, Fiji, Australia, Mexico, and the central one contains boats and fishing nets from Paraguay, Borneo, &c., and the third the interesting and attractive collections from India, China, Syria, Japan, African lakes, Abyssinia, and other lands. Corridor VI. contains Prehistoric collections. A case of great interest occupies the centre of the next room. In it is a human skeleton lying partly covered by the soil in which it was originally found at Remedello di Sotto, Brescia; and for the purpose of indicating the period of its interment, a bronze spear-head and flint arrow-head are left *in situ*, showing it to date from the transition epoch between the Stone and Bronze ages. The age of Stone is well represented in the next three compartments with specimens collected from different parts of Italy and also England, France, Egypt, &c. The two following rooms contain an interesting collection of implements, pottery, &c., found in lake dwellings (Palafitte) from Emilia, Parmagiano, Garda Bienne, Neuchatel and Robenhause. Then follow four rooms devoted to the first age of Iron with a good selection of specimens from various parts of Italy, such as

Como, Padua, Siena, Rome, &c., and in the next compartment are two tombs of this epoch of very primeval character, one resembling those recently discovered in the pre-historic necropolis on the Esquiline. The next three rooms contain ancient stone implements and early pottery from South America, Mexico and Columbia; and, in the last, in this direction, is a collection of arms, dresses, ornaments, and musical instruments from the interior of Africa; presented to the museum, for the most part, by King Humbert. A corridor to the rt. which leads to the *Paestrina Collection*, which is worthy of a careful inspection.

#### PALESTRINA.

Over the earliest necropolis of Præneste, after the destruction of the town by Sulla, was built a Roman municipium. The existence, at a great depth, of the archaic tombs and coffins did not interfere with the construction of new buildings; and the Roman population very likely did not suspect for many centuries that under their dwellings lay a city of the dead. After the fall of the Empire the inhabitants repaired again within the line of Pelasgic walls. The magnificent terraces of the Temple of Fortune were occupied by mean houses, and the site of the municipium was cultivated as vegetable gardens and olive-yards. The excavations carried on during the last two centuries, especially in the neighbourhood of the Imperial Forum (built over the richer and more considerable part of the cemetery) showed two different kinds of tombs. Some plain sarcophagi, cut out of a single block of *peperino*, which belonged to the last four centuries of the Republic, and the others, real hypogæa, or subterranean vaults, formed of rough blocks of *tufa*, which seem to be contemporary with, if not anterior to, the foundation of Rome.

To this primitive type belongs the crypt, discovered in 1876, by two peasants in a plot of ground, which they had purchased near the ch. of S. Rocco, and in which lay a treasure worth many hundred times the value

of the land itself. The shape of the crypt is rectangular, 5 metres long, 3 wide. The walls, built of irregular stones, without any cement or plastering, do not show a trace of decoration. Had the vault escaped destruction, we should have collected all the buried treasures in a perfect state of preservation. But the ceiling gave way, very likely when the Roman town was built, and the falling stones and rubbish broke the funeral *suppellex* into pieces, so that the work of its reconstruction required an immense deal of patience and skill. Similar objects exist in the Louvre, the Vatican, and the Barberini Library, found at Cyprus, Cære, and also at Palestrina. It is uncertain whether these specimens are the produce of Italian art, or of Italian trade with Phœnicia, but they are certainly works executed seven or eight centuries before the Christian era.

## FIRST ROOM.

CASES I.—III. *Personal Ornaments.*

1. An object, which might be called a huge fibula, and, without doubt, was sewn on a dress. It is made of a rectangular piece of solid gold 0 m. 17 long, 0 m. 10 wide. The borders and the central line are ornamented with bands, worked in wavy lines, ending with lions' heads. On the flat surface stand, or crouch, one hundred and thirty-one animals, such as lions, sphynxes and syrens. The skill with which the gold is worked in the most microscopic details is quite wonderful. Having been found near the place of the head, it is supposed to have been an ornament sewn on to a mitre. 2. A *fibula* of gold 0 m. 12 long, not different from the Etrusco-Roman shape. 3. A few yards of a golden fringe, or "*fimbria*," which trimmed the edge of the dress, and in which the movable strings are attached to a band or heading, ornamented with swallows and crows. 4. A stick of silver, which seems to have ended with a hand, and might be considered either as a sceptre or an instrument to scratch with. 5. Many clasps of gold, on which are fixed couples of lions and syrens of the same material.

3. Scales of gold, stamped with sphynxes and birds. 4-6. Cylinders of bronze, lined with wood, and covered with plates of gold—ornaments, or to contain amulets. 9, 10, 11. Gold scales and medallions. 20. Elegant pale-gold cup with 4 sphynxes. 21. Gold leaves. 23. Richly adorned lustral vase, of silver overlaid with gold. 24. Silver-gilt patera, inside which was found the blue cup, No. 60. 25. Silver-gilt patera. Egyptian subject richly developed in two circles. 26. Similar patera, much damaged. 27. Iron dagger, with amber handle, twined with gold threads. 28. Silver sheath. 45, 46-52. Ivory, sculptured. 56-59. Fragments of amber ornaments.

The Mural paintings from the tomb of Statilius Taurus and other sources which were formerly in this museum have been removed, and are not yet exhibited elsewhere.

## ACADEMY OF ST. LUKE.

**Picture Gallery.**—44, Via Bonella, near the Forum (open daily, Sundays and festivals excepted, from 10 to 4; fee to custode; catalogue, 1 lira). On the staircase is a bust of Canova, and several casts from Trajan's column. The Academic rooms on the first floor are only opened on application to the custode. They contain some works by Canova, Thorwaldsen, Gibson, &c. The Picture Gallery is on the 2d floor, through an ante-room. On rt. is the **Sarti Library** (see § IX. Libraries, p. 392).

**Long Gallery.**—The following are the most interesting pictures: 8. *Palamedes*, Bivouac of Angels. 10. *Van-dyke*, Virgin and Child with Angels. 13. *Orrizonti*, a Landscape. 15. *Salvator Rosa*, Study of Brigand's Heads. 21 and 24. *Joseph Vernet*, 2 Sea-pieces. 46. *Parker*, a Landscape. 47. *Battoni*, Holy Family. 49. *Claude*, View of a Sea-port.

**Hall of Raphael.**—59. *Titian* (?), Recumbent figure. 66. *Bassano*, Angels announcing Christ's birth to the

Shepherds. 68. *Vanvitelli*, Tivoli. 72. The St. Luke painting the Virgin is wrongly attributed to *Raphael*. 77. *Guercino*, Venus and Cupid—a fresco transferred to canvas. 78. A fragment of a fresco of a boy att. to *Raphael*. Probably a copy of his fresco in S. Agostino. 79. *Titian* (?), Calisto and Nymphs. 61. *Titian* (?), Sketch of St. Jerome.

**Hall of Fortune.**—91. *Poussin*, a copy of Titian's Bacchus and Ariadne. 102. *Rosa da Tivoli*, Shepherd and animals. 103. *Guido Cagnacci*, Tarquin and Lucretia—his best work. 109. *Palma Vecchio*, Susanna. 107. *Paul Veronese* (?), Susanna at the bath. 116. *Guido*, Bacchus and Ariadne. 124. *Chiari*, The Magdalen; highly finished. 131. *Sassoferrato*, Madonna and Child. 133. *Guido*, Fortune. 136. *Spanish school*, Portrait of Claude. 142. *Harlowe*, Wolsey receiving the Cardinal's hat.

The Modern Section, leading out of the Long Gallery, contains pictures by members of the Academy which have obtained prizes; and the small room 1. contains the rest of the collection, the only interesting picture being 197, *Greuze*, Contemplation. In this room are also portraits of the members of the Academy, amongst them 2 of *Gibson*, the sculptor, that 1. by *Lowenthal*, the other by *Penry Williams*; and portraits of *Zucchero*, by himself, *Byron*, *Virginia Lebrun*, *Angelica Kaufmann*, &c. In a case are some fine *Medals*, presented to the Academy by popes, sovereigns, &c.; one of these displays the portrait of Queen Victoria, presented by the Prince Consort, hon. member of the Academy.

#### TIBERINE MUSEUM.

The collection formerly in this museum has been transferred to the cloisters of S. Maria degli Angeli, where it lies packed up, in anticipation of its removal to the **Urban Museum**, on the *Celian*.

**Agrarian Museum**, Via S. Susanna (open Tuesdays, Thursdays, and Sundays, from 9 till 4; admission free; catalogues, 50 c.). It consists of a well arranged, comprehensive collection of botanical and geological specimens. 1. Alimentary substances; 2. Substances used in the arts and manufactures; 3. Natural history in relation to agriculture. There are extensive series of specimens of silk, cotton, wool, flax, &c., from different parts of the world; also of cereals, gums, oils, woods, and tobacco, &c. In glass cases are well executed wax models of the *Phylaxera* insect in the various stages of its development, with numerous maps tending to elucidate the subjects on the walls. There is also a small herbarium and collection of minerals. Lectures are delivered in this Institution during the summer months, and occasionally during the winter.

**Borgia Museum**, in the Propaganda College (see p. 268).

**The Technical Training School for Boys.**—149, Via Monserrato, where trades are taught, is well worth a visit by all interested in technical education.

#### MEDÆVAL MUSEUM OF INDUSTRIAL ART.

(Open from 9 to 2.30. Admission 1 fr.; 50 c. on Sundays.)

This museum is situated in the ex-convent of S. Giuseppe, in the Via di S. Giuseppe Capo le Case.

The ground floor is occupied by the industrial art drawing schools, for modelling in wax, and working in enamel and lacquer, from antique patterns. The 1ST ROOM, on the first floor, contains models of architectural ornament, *majolica* ware, medallions, and other porcelain of the Renaissance period. In the 2ND ROOM are marble bas-reliefs of the Roman epoch, and of

the 16th centy. In the 3RD ROOM, ancient earthenware and Etruscan *terra-cotta*, and a collection of the original models used by Valpato for his *biscuits*, lent by the Prince of Cam-poreale. In the same room is a fine collection of Hispano-Moorish plates, lent by Count Maffeo di Baglio, and an Italo-Greek vase presented by Baron Rothschild. In the 4TH ROOM are ancient furniture of various epochs, and some very valuable Flemish carvings in wood and ivory of the 15th centy., presented by Prince Baldassare Odescalchi, a Madonna carved in wood, of the 13th centy., given by the Chev. Simonetti, a chest of the 17th centy., two ivory caskets of the 15th, and two window shutters of the 14th, also given by Prince B. Odescalchi. The 5TH ROOM is devoted to objects of worship—reproductions of the sacred objects of the treasury at Monza, given by the late Chev. A. Castellani, of the celebrated *pallium* of Salerno, and the reliquary of the holy ring of Perugia. The 6TH ROOM contains glasses and enamels, among which are some valuable Limoges works presented by Prince Odescalchi, and an ancient German family vase, with two handles. The Venetia - Murano Glass Company have presented a collection of their works. The 7TH ROOM contains bronzes and other specimens of antique metallurgy, including a collection of objects in iron, a vase of 1572, and a complete series of keys, presented by the late Chev. A. Castellani.

Ascending to the second floor, the 8TH ROOM contains an extensive collection of modern porcelain and earthenware, and in the 9TH ROOM is a beautiful collection of stuffs, chiefly presented by the Chev. Simonetti.

The museum was arranged by the director, Sig. Erculei.

Urban or National Museum in course of construction on the Celian (entrance Via di San Gregorio). Designed by Comm. Lanciani to contain antiquities discovered of late years, and to illustrate the archæological and architectural history of the city. The cost of the building

(about 3,000,000*l.*) is borne by the Government and Municipality conjointly.



#### § 6. GALLERIES IN PRIVATE PALACES.

The palaces of Rome constitute one of its characteristic features. 75 are enumerated in the guide-books; but without including those which have only slight pretensions to such a designation, there can be no doubt that Rome contains a larger number of princely residences in proportion to its population than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no buildings of the same kind in Europe are so free from what is mean and paltry in style. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred: the apartments of this floor are often let out to tradesmen, or used for stables, coach-houses, or offices. The stairs leading to the upper rooms are frequently of marble, but sometimes so badly cared for that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and communicating with each other. These chambers are so numerous that each floor affords sufficient accommodation for a family: hence it often happens that the owner reserves one floor for his own use, and lets out the remainder. Columns of marble and gilded ceilings are not wanting, but the furniture is sometimes clumsy and antiquated.

In the palaces of the Roman princes the ante-chamber contains a lofty canopy or *Baldacchino*, on which the armorial bearings of the family are emblazoned, with a throne the emblem of their once feudal rights.



**Palazzo Albani**, in the Via delle Quattro Fontane, purchased by the Queen Dowager of Spain, Christina, and handsomely restored and decorated by her, now the property of her son-in-law, Prince del Drago. The collections of pictures and statues, and the valuable library, formerly here, have been dispersed since the death of the last male heir, Card. Albani, Secretary of State under Pius VIII. In one of the smaller courts is an interesting bas-relief, built into the wall, with an inscription to a certain Pompeius Adimetus, chief of one of the Roman legions in the time of Trajan, by one of his freedmen, called Pullarius, with good representations of the insignia of the chief of the cohort, of the phalera or breastplate of his rank, with two fowls feeding below, in allusion to the name of Pullarius, who dedicated it. In the landing-place of the great staircase are some specimens of *opus sectile marmoreum* removed from the basilica of Junius Bassus, on the Esquiline (see Index).

**Palazzo Altemps**, near the ch. of S. Apollinare, built or renewed in 1580 by Martino Longhi the elder, and considered one of his most important works, the property of the Duke di Gallese. The porticoes surrounding the court, by Baldassare Peruzzi, are much admired for their fine architectural details.

**Palazzo Altieri**, in the Piazza del Gesu, a large palace built by Cardinal Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family. There are some good bas-reliefs in stucco in the state apartments in the Via Quattro Fontana. The statues and busts which decorate the staircase were mostly discovered in digging for the foundations of the palace.

**Palazzo Barberini** (open every day but Sunday from 12 to 4 or 5), begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1640. The latter architect constructed the staircase, the great hall, and the façade towards the V. delle Quattro Fontane. It is one of the largest palaces in Rome, and contains a collection of paintings and a valuable library. The winding staircase is the best of its kind in Rome. The bas-relief of the Lion on the landing-place of the grand staircase was found near Tivoli. On the ceiling of the large saloon or ante-chamber on the first floor are frescoes by *Pietro da Cortona*, noticed by Lanzi for the freedom and elegance of their style. They are allegorical representations of events in the history of the Barberini family, and present a singular mixture of sacred and profane subjects. The few statues and sarcophagi remaining, after the dispersion of the once celebrated Barberini collection, were found at Palestrina and in the gardens of Sallust.

The gallery of pictures, now considerably reduced in number, contains still some interesting pictures. It is arranged in 3 rooms on the ground floor (on the rt. in entering the court).

Room III.—86. *Poussin*. The Death of Germanicus.—77. *Claude*. Landscape at the Aequa Acetosa.—88. A Sea View.—76. View of Castel Gandolfo. 74. *Domenichino*. Adam and Eve driven out of Paradise.—72. Att. to *Palma Vecchio*. "La Schiara di Tiziano." "Signor Morelli believes this picture to be a weak copy of one by a much later master than Palma."—*Kugler*. 83. *Scipione Gaetani*. Portrait of Lucrezia Cenci, the mother of Beatrice; and 81, her step-mother, by *M. A. Caravaggio*.—82. The so-called **FORNARINA**, which has been attributed to Raphael, very differently treated, and very unlike the Fornarina of the Tribune at Florence; "perhaps by Julio Romano."—85. **GUIDO**, PORTRAIT OF BEATRICE CENCI (?): one of the most celebrated portraits in Rome, less on account of

its merit than for the terrible tragedy which is connected with its subject. As the story goes, the portrait was taken on the night before her execution, or else was painted by Guido from memory after he had seen her on the scaffold (Petrella, *Handbook for South Italy*, Route 142).—87. *Albani*. Galatea with Tritons. 73. *Guido*. S. Urbanus.—79. *Albert Durer* (?). Christ disputing with the Doctors. 90. *A. del Sarto*. Holy Family.

Room II.—48. *Francia*. Virgin, Child, and S. Jerome; a fine picture, especially the head of the saint.—93. *Standro Botticelli*. A good small Annunciation.—92. *Rembrandt*. A Philosopher.—54. *Bazzi* (?). Virgin and Child.—64. *Baldassare Peruzzi*. Pygmalion.—47 and 27. *Locatelli*. Actæon and Diana, Calista and Nymphs.—49. *Innocenzo da Imola*. Virgin and Child.—58. *Gio. Bellini*. Virgin and Child.—66. *Francia*. Virgin and Child, with St. John.—1st or outer Room. 21. *Lanfranco*. Santa Cecilia. There are a few pictures in the private apartments, not easily seen.

The **Barberini Library** is celebrated for its MSS., comprising those formerly in the Strozzi library at Florence, and other literary treasures. It is situated on the upper floor of the palace, at the top of the winding staircase, and contains about 70,000 vols.; it is open to the public on Thursdays from 9 till 2. The MSS., 10,000 in number, form the peculiar feature of this library; they were collected principally by Cardinal Francesco Barberini, the nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmino, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There is a long and interesting correspondence between Perese and Cardinal Barberini: a fine copy of the Bible in the Samaritan character; a most interesting copy of

the Holy Scriptures, which dates from the early part of the 4th centy., made by a certain Peter "in the Mesopotamia of Babylon;" this date, which would make it the oldest MS. on parchment in existence, is very doubtful; it is more probable that it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the Liturgies of St. Basil of the 7th or 8th century. There are several MSS. of Dante: one of the most remarkable of which is a folio volume on parchment, with a few miniatures of 1419, copied by Filippo Landi of Borgo San Sepolero. Two missals with fine illuminations, one by *Giulio Clovio*, executed for Card. Ximenes. An interesting volume to the archæologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by *Giuliano da Sangallo*; it bears the date of 1465: amongst the drawings which it contains are a series of the triumphal arches, many of the temples still standing in the 15th century at Rome, which have since disappeared, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by a windlass. Many of the printed books are valuable on account of the autograph notes in them by celebrated personages and scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition by Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with annotations by Bembo; and another edit. of the 'Divina Commedia' has some curious notes by Tasso: several ancient bronzes discovered on the estates of the Barberini family at Palestrina have been placed in this library—an extensive series of *cista mystica*, some of which are covered with elegant engraved designs—numerous Greek mirrors, specimens of glass and terra-cotta sculptures, and especially of carved ivories from the same locality. On the wall, before entering the Library, are some very ancient Roman inscriptions, amongst

which that discovered in 1616, on the Via Appia, to Lucius Cornelius Scipio, the son of Scipio Barbatus, who was consul in A.U.C. 494, and who built the Temple of the Tempestes, as stated upon it, after his conquest of Corsica. It is rudely cut on a slab of Alban stone, and in a very primitive style of spelling. In the ante-room are several portraits; amongst others, of Sir Thomas More, of Cardinal Pole, and of our Henry VII. In the court behind the palace is a portion of the dedication of the triumphal arch erected to the Emperor Claudius by the senate and Roman people, to commemorate the conquest of Britain. It was found near the Sciarra palace, where that arch is known to have stood. The cavities remaining show that the letters were of the finest form of the imperial period, and of bronze, sunk into the marble. A heavy iron balustrade on piers, with a central gate, separates the palace and grounds from the street. In the garden, between the balustrade and the palace, is a statue of Thorwaldsen. This group, designed by Thorwaldsen himself, was erected to indicate the site of his studio, and executed by the late talented Prussian sculptor, E. Wolff.

**Palazzo Bembo**, 35, Via delle Coppelle, designed by *Sangallo* for Messer Marchionne Baldassini, and decorated in fresco by *Pierin del Vaga*, whose works on the first floor have been lately discovered again, under a thick coat of whitewash. The palace was first inhabited by Monsignor Pietro Bembo, secretary to Pope Leo X., and afterwards by Monsignor Giovanni della Casa, author of the *Galateo*. The last illustrious occupant was General Garibaldi, in 1876, as is recorded in the vestibule, by a tablet, the inscription on which concludes thus:

“*A tanto nome il mondo intero inchina.*”

**Palazzo Berti**, now **Ricciardi**, 103, *Borgo Nuovo*, near the Piazza of St. Peter's. It has been supposed to have been erected from a design of Raphael's,

for Jacopo da Brescia, surgeon to Leo X., in 1518, and is remarkable for its handsome façade. The lower portion consists of a rustic basement, on which rise two stories; the first, of brick-work, having elegant Doric pilasters in stone, with 5 windows, alternately round-headed and pointed; the upper one is also Doric. As a whole, it is one of the most tasteful specimens in Rome of the domestic architecture of the 16th centy., although criticised especially for the inequality of the spaces between the pilasters.

**Palazzo Bonaparte**, formerly **Binnuccini**, at the corner of the Piazza di Venezia and Corso, built in 1660 from the design of Gio. de' Rossi. It was formerly the property of Madame Mère, the mother of Napoleon, who died here, and at present belongs to her great-grandson, Prince Napoleon Charles Bonaparte. It contains some modern pictures connected with the history of the first French Empire, chiefly portraits of members of the Imperial family, and interesting Chinese tapestries.

**Palazzo Borghese**, in the Piazza of the same name. Open on Monday, Wednesday, and Friday, 9 to 3 (closed from July 15 to Oct. 15). This immense palace was begun in 1590 by Cardinal Dezza, from the designs of Martino Lunghi, and completed by Paul V. (Borghese) from those of Flaminio Ponzio. The court is surrounded by Porticoes sustained by 96 granite columns, Doric in the lower and Ionic with Corinthian pilasters in the upper stories. Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; an Apollo Musagetes; and a fragment of an Amazon, from the portico of Europa, near the ch. of S. Salvatore, in Lauro. The gallery, one of the richest in Rome, is on the ground-floor. It is arranged in 13 rooms, in each of which there are printed hand-catalogues for the use of visitors. We shall therefore only notice here the most remarkable paintings out of up-

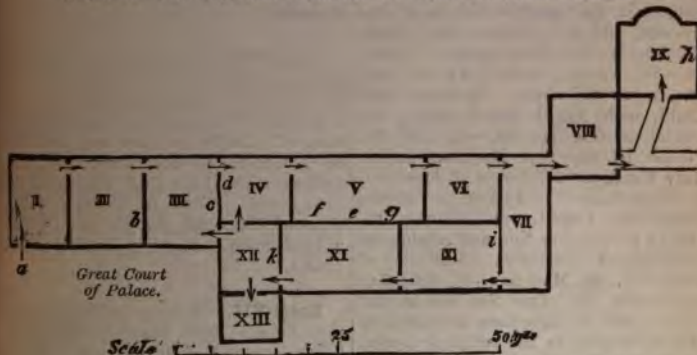
warts of 850 which constitute this collection.

Room I.—1. *S. Botticelli*. Madonna and Child.—2. *Lor. de' Credi*. A Holy Family.—32. *Marco d'Oggioni* (att. to Leonardo). "Salvator Mundi."—35. *Timoteo Viti* (?). Portrait of a boy (not Raphael).—36. *F. Lippi* (?). Portrait of Savonarola.—48. *Perugino*. San Sebastiano. 49, 57. *Pinturicchio* (?). Events in the life of Joseph.—43, 61. *Francia*. Virgin and Child, and St. Anthony.—56. *Bazzi* (att. to Leonardo). Leda.—69. *A. Pollajuolo* (?).

The Nativity. And several pictures of the schools of Perugino, Raphael, and Leonardo da Vinci.

Room II.—2 fountains in alabastro fiorito are in the centre of this room.—1, 2, 6, 9, 11, 14. *Garofalo*. (?) The Deposition, No. 9, a fine picture, and "one of the most celebrated of his large compositions."—*Kugler*.—7. *Francia*. Madonna and Saints.—21. *Pontormo* (att. to Raphael). Portrait of a cardinal. "One of his finest portraits."—*Kugler*.—25. Att. to *Raphael*. A portrait called *Cesar Borgia* (?).

PLAN OF THE PICTURE GALLERY AT THE BORGHESE PALACE.



- a. Entrance from Court.  
 b. Raphael's Entombment.  
 c. Correggio's Danaë.  
 d. Domenichino's Sibyl.  
 e. " Chace of Diana.

- f, g. Albano's four Seasons,  
 h. The Archers.  
 i. Sacred and Profane Love.  
 k. Vandyke's Entombment.

"An interesting portrait; neither the portrait of *Cesar Borgia* nor the work of Raphael. It is probably by *Bronzino*."—*Kugler*.—18. *Giulio Romano*. Copy of Raphael's *Julius II*.—40. *Fra Bartolommeo*. A Holy Family.—36. *A. del Sarto*. Holy Family (?).—38. **RAPHAEL**. THE ENTOMBMENT (b). Painted by Raphael after his return from Florence, for the ch. of St. Francesco at Perugia. From the number of designs and studies he made for the picture, it evidently tasked his powers to the utmost. It is signed Raphael Urbinas M.D.VII. "The execution of the picture is severe and careful, but

extremely beautiful, the action true and powerful, the expression of the single heads as fine as anything that issued from the master's hand, while the modelling of the Saviour's body, the work of a painter only twenty-four years of age, may take its place among the master-works of Christian art."—*Kugler*. Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that of the Uffizi at Florence. The subjects of the predella, 3 figures of Faith, Hope, and Charity, are in the Pinacotheca at the Vatican.—44. *Bazzi*. A Holy Family.—51. **FRANCIA**. S. Stephen. "A perfect

example of his power of spiritual expression with gem-like colour."—*Kugler*; and 56, *Madonna*.—35. *Andrea del Sarto* (?). Holy Family.—55. *Garofalo*. Madonna, S. Peter and S. Paul, small picture; and also Nos. 55, 56, 57, 58, 60, 61, and 67.—59. *Mazzolino da Ferrara*. The Adoration of the Magi. "One of the best examples of his work."—*Kugler*.

**Room III.**—1. *A. Solario*. Christ bearing the Cross, "recalls the style of Quentin Matsys."—*Morelli*. 4. *Vasari*. Lucretia.—11. *Dosso Dossi*. Circe. "Here the master is seen indulging in a highly poetical and imaginative feeling, in the greatest naïveté of expression, and in a richness and depth of colour worthy of Giorgione."—*Kugler*.—18. *Vasari*. Leda.—24, 28, and 29. *Andrea del Sarto*. Madonna and Child, with Angels and S. John, the second a fine picture.—32 and 33. *Pierino del Vaga*. A Madonna and a Holy Family.—34. *School of Bronzino*. S. Sebastian.—35. *Andrea del Sarto*. Venus and Cupid.—40. **COBREGGIO**. DANAE (c); a very fine and celebrated picture.—42. *Bronzino*. Portrait of Cosimo I. de Medicis.—48. *Sebastian del Piombo* (?). Our Saviour at the column, said to have been sketched by Michel Angelo as the original design for the well-known painting in S. Pietro Montorio. 49. *Andrea del Sarto*. A fine *Magdalen*.

**Room IV.**—1. *An. Caracci*. A Deposition from the Cross, "excellent."—2. **DOMENICHINO**. THE CUMEAN SIBYL (d), one of his most celebrated and graceful paintings.—3. *Lod. Caracci*. S. Caterina da Siena borne to Heaven by Angels.—*Ag. Caracci*. A Pieta.—10. *Cav. Arpino*. The Rape of Europa.—15. *Guido Cagnacci*. Sibyl.—23. *An. Caracci*. S. Francis.—33. *Luca Giordano*. Martyrdom of S. Ignatius.—20. *Guido*. Head of S. Joseph.—29. *An. Caracci*. S. Dominick.—31. *Id.* Head of Christ.—21. *Elisabetta Sirani*. Lucretia. 43. *Sassoferrato*. Madonna and Child.

**Room V.**—5. *Scipione Gaetano*. A

Holy Family.—6. *Cav. Arpino*. The Flagellation.—11, 12, 13, 14. Att. to ALBANI. 4 circular pictures (f, g), representing the Seasons: "Only one by his own hand."—*Kugler*.—15. **DOMENICHINO**. The Chase of Diana (c), a celebrated picture. "A very pleasing composition, fine in its lines and full of characteristic movement, though the expression of the heads is not equally natural throughout."—*Kugler*.—21. *Francesco Mola*. S. Peter released from prison.—25. *Fed. Zuccari*. A Deposition.—26. *Caravaggio*. Holy Family. "A grand picture, but has the air of a wild gypsy ménage."—*Kugler*.—27. *Padovanino*. Venus dressing.

**Room VI.**—1. *Guercino*. La Madonna Adolorata.—3. *Andrea Sacchi*. Portrait of Orazio Giustiniani.—5. *Guercino*. The return of the Prodigal Son.—7. *Pietro da Cortona*. Portrait of G. Ghislieri.—10. *Ribera*. St. Stanislaus with the infant Christ.—13. *Sassoferrato*. Copy of Titian's Three Ages of Man.—24, 25. *Gaspar Poussin*. 2 landscapes.—18. *Sassoferrato*. Madonna.

**Room VII.**—A long gallery, called the *Stanza degli Specchi*, the walls being covered with mirrors. On 2 tables of red porphyry are antique bronze statuettes, and a table in the centre formed of an immense variety of alabaster and porphyries. The paintings on the mirrors are for the *putti* by *Cirofiri*; the flowers by *Mario dei Fiori* (died 1673).

**Room VIII.**—3. *Tempesta*. Battle-piece.—33. *Salvator Rosa*. A landscape. There are some mosaics by Matteo Provenzale in this room: the best, No. 1, a portrait of Paul V.

**Room IX.**—1, 2, 3. Frescoes from the so-called Casino of Raphael, afterwards the Villa Olgiati, which once stood in the grounds of the Villa Borghese, from the walls of which they were detached; Nos. 1 and 2 represent the marriage of Alexander and Roxana,

and are from a design by *Bazzi*. No. 3 (*h*) is the celebrated painting of Archers shooting at a target with the arrows of the sleeping Cupid, allegorical of the Passions, from a masterly design by *Michel Angelo*. There are some other frescoes of the school of *Giulio Romano*, from the Villa Lante on the Janiculum.

**Room X.** is chiefly dedicated to the Venetian school.—2. **TITIAN.** The Three Graces.—3. *Paul Veronese*. Sta. Cecilia.—9. *Lorenzo Lotti* (att. to *Por-denone*). A Portrait. "Shows a remarkable refinement, a rare power of seizing character and expression."—*Kugler*.—10. *Luca Cambiase*. Venus and Adonis.—13. By *Dosso Dossi*. Att. to *Giorgione*. David bearing the head of Goliath. "A grandly painted picture."—*Kugler*.—14. *Paul Veronese*. St. John preaching in the Desert.—16. *Titian* (?). San Dominick.—19. *Basano*. His own portrait.—21. **TITIAN.** SACRED AND PROFANE LOVE (*i*); an allegorical composition. "One of the most fascinating and beautiful of Titian's productions, in which is seen the influence of *Giorgione*."—*Kugler*.—22. *Lionello Spada*. A Concert. 34. *P. Veronese*. SS. Cosimo e Damiano.—*Giov. Bellini* (?). Virgin and Child.

**Room XI.**—1. *Lorenzo Lotto*. Madonna and SS. Onophrius and Augustine.—2. *Paul Veronese*. S. Antony preaching to the Fishes.—3. *Titian* (?). Holy Family with St. John.—11. *Luca Cambiase*. Venus on a Dolphin.—15, 16. *Bonifazio*. Jesus in the house of Zebedee, and the Return of the Prodigal Son.—17. *Titian*. Samson.—27. *Antonello da Messina* (att. to *G. Bellini*). Portrait.—32. *Palma Vecchio*. Madonna and Saints.—33. *Licino da Por-denone*. His own portrait, surrounded by his family.—31. *Gian Bellini* (?). Madonna and Child, with St. Peter.

**Room XII.**—The Dutch and Flemish schools.—1. *Vandyke*. Christ on the Cross. 7. AN ENTOMBMENT (*k*).—22. *Paul Potter*. Cattle.—26. *Berchem* (?). Boors on the Ice.—15. *Rubens*. Portrait of Marie de Medicis. The Visita-

tion of S. Elizabeth.—20, 24, 35. *Hol-bein* (?). 3 unknown portraits, but the latter believed to be that of *Pinturicchio*, and identified by Signor *Morelli* as an early work of **Raphael** (see *Kugler*, p. 471).—19. *Albert Durer* (?) Portrait of Louis VI., duke of Bavaria.—23. *Backhuysen*. A magnificent sea-piece.—36. *Luca Cranach*. A portrait. 44. A Venus and Cupid.—41. *Gherardo*. Lot and his daughters.—50. *Peters*. Hen and chickens.

In **Room XIII**, generally closed, but which will be opened by the custode, is a collection of more than 100 small subjects, chiefly of artists of the 15th centy., and a Madonna and Child of the school of **Raphael**, purchased by Prince *Borghese*.

**Palazzo Braschi**, now the Ministry of the Interior, stands at the S. end of the Piazza Navona. It was built at the close of the last century by *Pius VI.*, for his nephew the duke *Braschi*, from the designs of *Morelli*. It is remarkable for its imposing staircase, ornamented with 16 columns of red oriental granite, and 4 statues of *Commodus*, *Ceres*, *Achilles*, and *Bacchus*. The P. Braschi stands on the site of the Carceres of the *Circus Agonalis*.

The **Palazzo del Bufalo**, 61, Via della Valle, is of the period of *Raphael*, and was designed by his pupil *Lorenzetto*. The ceilings of the first floor have splendid carved and gilt sunk panels designed by *Giulio Romano*. The grand saloon has a superficial measurement of 120 square metres, and bears the name of that artist from the frescoes and frieze painted by him on its walls. The ceiling of the third room in front is a specimen of the *Raphaellesque* style of decoration.

**Palazzo della Cancelleria**, at the N. end of Campo de' Fiori, one of the most magnificent palaces in Rome, begun by Cardinal *Mezzarota*, and completed in 1495 by Cardinal *Riarisio*,

nephew of Sixtus IV., from the designs of Bramante. It was built with travertine taken from the Colosseum, and other marbles from the arch of Gordianus (see Index); the 44 columns of red granite which sustain the double porticus of its court are supposed to have belonged to the Theatre of Pompey. The gateway was designed by Fontana. The great saloon is decorated with frescoes by *Vasari, Salviati, &c.*, the first representing events in the history of Paul III. In June, 1848, this palace was the place of meeting of the Roman Parliament, summoned by Pius IX. In the next month the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In the November following it was the scene of the assassination of Count Rossi, prime minister of Pius IX., on going to re-open the parliament. The inner court of the palace is very beautiful, surrounded by a double Doric porticus, surmounted by an elegant attic ornamented with Corinthian pilasters. The front, towards the Piazza and adjoining street, is also very fine, although the great entrance by Fontana is not in harmony with the architecture of Bramante's edifice.

**Palazzo di Caserta, or Caetani**, in the Via delle Botteghe Scure, formerly a portion of the P. Mattei. It is the residence of the great baronial family of Caetani. The first floor, which is handsomely furnished, contains several family pictures. The family archives preserved in this palace are perhaps the most complete of any of the great Roman Houses; some deeds of donation to the Caetanis being of the 9th and 10th centuries. The Caetanis were once lords of all the country from Velletri to Fondi; they gave 2 popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonnas and Orsinis in their long contests with the popes in the 11th and 12th centuries. Their vast estates were confiscated by Alexander VI in favour of one of his bastard

sons, but subsequently restored, with the ducal title of Sermoneta borne by the family, now the oldest amongst the princely Roman houses.

**Palazzo Cenci.**—There are 2 palaces known by this name in Rome. The first, called also P. Maccarani, from its present owner, is situated opposite the ch. of S. Eustachio, near the Pantheon; it was built in 1526 from the designs of Giulio Romano, and is only remarkable for its architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus, near the western entrance to the Ghetto. Opposite to the palace is the little ch. of S. Tommaso a' Cenci, founded in 1113 by Cencio, bishop of Sabina, and granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575, as we see by inscriptions over the doors. The ch. is small, much neglected, and seldom open. The Cenci chapel, restored in 1661, is covered with frescoes. And though built as a sepulchral chapel for the family, does not contain a single monument to the Cencis. The palace, an immense and gloomy pile of massive architecture, was for many years deserted and left without doors or windows or any sign of human habitation, to tell, as forcibly as a building could, the story of crime: it seemed to have been stricken with the curse of which Beatrice Cenci was the victim. It has, however, been rendered habitable, and purchased by the Government. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through a dark and lofty passage (now closed up) opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its gloomy aspect, are perfectly in keeping with the atrocities perpetrated within its walls, which led

to the tragedy enacted at another place (Petrella—*Handbook of South Italy*, Rte. 142), which has given such a melancholy interest to the name of Cenci. The German painter *Overbeck* lived and had his studio in this palace.

**Palazzo Chigi**, forming the N. side of the Piazza Colonna, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the ante-chambers *Bernini's* Skull and the Sleeping Child. In the saloon are 3 ancient statues: a Venus, Mercury, and an Apollo, supposed to be of the time of Hadrian. A small collection of pictures is in the apartments not open to the public.

The Library is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest. Among these are the Chronicles of St. Benedict and St. Andrew, the Chronicle of the Monastery of San Oreste or Soracte, a Dionysius of Halicarnassus of the 9th century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motettes and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melancthon, some sonnets of Tasso, 20 volumes of original documents relating to the treaty of Westphalia, and a large collection of inedited and almost unknown materials for the literary and political history of Europe.

On the W. side of the Piazza Colonna is a palace built by Gregory XVI. to serve as the General Post-office, and remarkable for its fine Ionic portico; the principal part of the columns were discovered amongst the ruins of the Roman Municipium of Veii. The palace was lately sold to a banker. The other palaces forming the sides of the Piazza Colonna are on the E. the *Palazzo Piombino*, belonging to the Buon-campagni Ludovisi family; and on the S. the *Palazzo Ferraioli*;

[*Rome.*]

with some marbles from Veii, and a good library of modern works, collected by Marchese Gaetano Ferraioli.

**Palazzo Ciciaporci**, now **Senni**, in the Via de' Banchi Nuovi, not far from the S. extremity of the Ponte di S. Angelo, built in 1526, is remarkable for its architecture by Giulio Romano. Near this is the **Palazzo Cesarini**, inhabited by the ducal family of that name; it was the residence of Alexander VI.; when Cardinal Lenzuoli Borgia, before his elevation to the pontificate.

**Palazzo Colonna**, in the Piazza di SS. Apostoli (entrance: 17, Via degli Archi della Pilotta), begun by Pope Martin V. in the 15th centy., and completed later. It formed at one period the residence of Julius II., and subsequently of San Carlo Borromeo. It now belongs to the princely family whose name it bears; a portion of the state apartments have been let for several years past, and now form the residence of the Ambassador of France to the Vatican. The apartment on the ground-floor contains some frescoes by Tempesta, Pomarancio, and Gaspar Poussin; those on the ceilings have been attributed to Perugino. The Colonna picture gallery, once the most considerable in Rome, has been much reduced. The gallery is open on Tuesday, Thursday, and Saturday, from 11 to 3 o'clock. In the three rooms (A B C) are several specimens of Gobelins and Arras tapestry, and a good bust called Vitellius.

**Room I.**—*S. Botticelli*, Madonna and Child. — *Luca Lunghi*, Holy Family. — *Bagnacavallo*, A Military Cavalcade. — *Jacopo degli Avanzi* of Bologna.—A Crucifixion (signed), one of the only two known pictures by this artist. — *Albano*. Two Landscapes, with groups of figures.—*Giulio Romano*, (Early) Madonna and Child.—*Stefano da Zevio*, att. to Gentile da Fabriano.



A Madonna surrounded by angels.—*Parmigianino*. A Holy Family.—*Innocenzo da Imola*. A Holy Family.—*Guercino*. Moses.—*P. da Cortona*. The Resurrection; below are portraits of several persons rising from their sepulchres.—*Van Eyk* (?). 2 pictures of the Virgin, surrounded by small medallions of histories of her life.—*Lairesse*. A slave.—*Netscher*. Portrait of a lady.—*Simone da Pesaro*. Holy

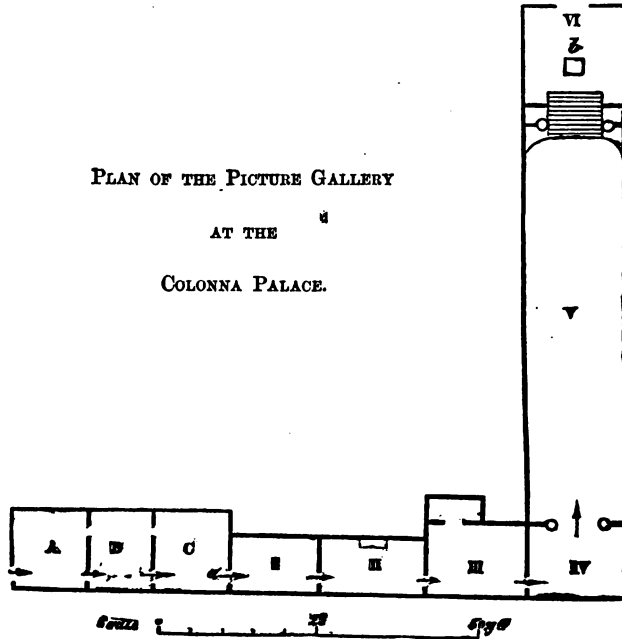
Family. Passing through the Throne-room (II.), is,

Room III.—*Titian* (?) A portrait of Onofrio Panvinio, the celebrated antiquary, as an Austin friar.—*Girolamo da Treviso*. A fine portrait, supposed to be of Poggio Bracciolini, the Florentine historian.—*Bronzino*. A Holy Family.—*Carletto Cagliari*. A Lady playing on the guitar.—*Guercino*. The

PLAN OF THE PICTURE GALLERY

AT THE

COLONNA PALACE.



Guardian Angel.—*Albano*. The Rape of Europa.—*An. Carraci*, the *Mangia Faggioli*, the Greedy Eater.—*Lo Spagna*. S. Jerome in the Desert. *Paris Bordone*. A Holy Family, with St Sebastian and other Saints.—*Bonifazio Veronese*. A Holy Family, with SS. Anne and Jerome.—*Holbein* (?). A portrait of Lorenzo Colonna, brother to Martin V.—*Paul Veronese*. A fine male portrait.—*D. Cresspi*. San Carlo.—*F. Mola*. Death of Abel.—*Guido*. S.

Agnes.—*Sassoferrato*. A Madonna.—*Guercino*. The Angel Gabriel.—*Giov. Bellini* (?). S. Bernardo.—*Salviati*. The Resurrection of Lazarus.—*Scarsellini*. The Apparition of the Virgin to some Franciscan friars. The paintings in the centre of the ceiling, representing the Apotheosis of Martin V., are by *Lutti* and *Pompeo Battoni*. *Tintoretto*.—2 Portraits.

Room IV.—This room is covered

with landscapes; eight in *tempera*, by *Gaspar Poussin*.—A small pretty *Claude*.—*Poussin*. Apollo and Daphne.—*Wouvermans*. 2 large battle-pieces.—*Salvator Rosa*. A fine coast scene. 2 landscapes by *Suanevelt*; several by *Orizante* and *Crescenzo di Onofri*; some *Beryghems*, *P. Brills*, and *Canalettis*. On one side of this hall is a cabinet, with bas-reliefs in ivory, by the German artist *Steinhart*, the subjects from *Michel Angelo* and *Raphael*.

The **Great Hall or Gallery (V)**, one of the finest in Rome, 150 feet long; none of the statues are of any merit. The pillars at each end, and the pilasters along the sides, are of *giallo antico*. The walls are decorated with Venetian mirrors, painted with wreaths of flowers and Cupids, the former by *Mario dei Fiori*, the latter by *Carlo Maratta*. In the recess of one of the windows on the rt. a good bas-relief of a colossal head of *Minerva*. On the tables are some antique bronzes, and a small bronze statue of a faun, by *Sansovino*. The following are the principal pictures in the Great Hall, and **Hall VI.**:—*Rubens*. An Assumption.—*C. Allori*. The Descent into Hades.—*B. Strozzi*. La Carita Romana.—*Sustermans*.—Portrait of *Federigo Colonna*.—Two St. Jeromes by *Guercino* and *Spagnoletto*.—*Salviati*, Adam and Eve in the Garden.—*Vandyke*. Fine portrait of C. Colonna, Duke de' Marsi.—*Guercino*. Martyrdom of S. Emerenziana.—*Albano*. An Ecce Homo.—*Sc. Gaetano*. Portrait of Antonio Colonna.—Several members of the Colonna family round a table, with their names, *Sc. Gaetano*.—*G. Cagliari*. Portrait of Stefano Colonna.—*Salviati*. Adam and Eve.—*Tintoretto*. Narcissus.—*Vasari*. Two recumbent figures of Venus.—*Ghirlandajo* (?). Two pictures of the Rape of the Sabines, and the Peace celebrated between the Romans and Sabines.—*Palma Vecchio*. St. Peter presenting a Donatario to the Madonna and Child.—*Bonifazio Veronese*, attributed to *Titian*. A Holy Family.—*Vandyke* (?). Portrait of *Lucrezia Colonna*.—*Bronzino*. Venus and Cupid.—*Ag. Caracci*. Portrait of

*Cardinal Pompeo Colonna*.—*Simone da Pesaro*. S. Sebastian.—*Poussin*. Shepherdesses.—*S. Rosa*. St. John in the Desert, and St. John preaching in the Wilderness. *Tintoretto*.—Two fine male portraits.—*Nicola da Foligno*. A curious picture of the Madonna liberating a child from the Demon.—*An. Caracci*. The Magdalen in Glory.—*Lanfranco*. St. Peter in Prison, good of its kind.—*Guido*. St. Francis and Angels. On the steps is seen a cannon ball fired during the bombardment of 1849.

In the centre of **Hall VI.**, next the garden, is the so-called *Colonna Bellica* (*b*), a column in red marble, surmounted by a statue of Mars; round the column run a series of low reliefs, the whole probably a work of the 16th century. The gardens behind the palace extend along the western slope of the Quirinal, and consist of a series of terraces rising to the summit, and are well planted in avenues of box and ilexes. There are considerable ruins in them, consisting of large halls and massive brick walls, and upon the summit two portions of a gigantic frieze and entablature, one measuring 1490 cubic feet of white marble, and weighing upwards of 100 tons: they belonged probably to the Temple of the Sun, erected by *Aurelian* on the Quirinal. The entrance to the gardens is from the extremity of the gallery, which will be opened by the custode, and near to which are two statues of *Prospero* and *Mark Antonio Colonna*, the torsos of which are ancient. There is another entrance in the *Via del Quirinale*, opposite the *Rospigliosi* palace. The palace itself stands upon the site of the S.W. extremity of the portico which led to the Temple of the Sun.

**Palazzo della Consulta**, on *Monte Cavallo*, built by *Clement XII.*, from the designs of *Fuga*, in 1730. The palace is considered one of *Fuga's* most successful works. It is now the residence of the Minister of Foreign Affairs.

**Palazzo Corsini**, now called *Academia dei Lincei*, in the Lungara of the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. (The paintings were presented to the city by Prince Corsini.) In the 17th century it was the residence of Christina, Queen of Sweden, who died in it in 1689. A grand double staircase leads to the gallery, which is open on Mondays, Thursdays, and Saturdays, from 9 until 3; there are hand-catalogues in Italian and French in all the rooms. Opening out of the great hall of the palace (XII.), we enter

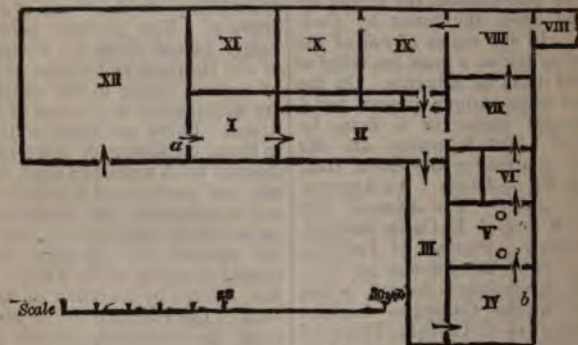
**Room I.**—A marble sarcophagus,

found near Porto d'Anzio, ornamented with reliefs of Tritons and Nereids; and over the entrance door a portion of an early Christian urn, with reliefs representing the vintage. — 10. *C. Maratta*. Marriage of St. Catherine. — 24, 26. *Canaletti*. Views of Venice. *Bottoni*. Nativity.

**Room II.** contains no paintings worth noticing: out of it opens on the l.

**Room III.**, or the *Gallery*.—1. *Guercino*. An Ecce Homo.—2. *Carlo Dolce*. Madonna and Child.—6. *Inn. da Imola*, and 9. *Andrea del Sarto* (?). Holy Families.—10. *Lodovico Caracci*. The Nativity of the Virgin.—15. *A. del*

PLAN OF PICTURE GALLERY AT THE CORSINI PALACE.



*Sarto* (?). A small Virgin and Child. — *Vandyke*. A Presepe.—17. *Michael A. Caravaggio*. The same subject.—26. *Fra Bartolommeo*. A Holy Family.—28. *Teniers* (?). Dutch Boers.—36. *Garofalo*. A Holy Family.—39. *Albani*. Mercury and Apollo.—44. Portrait of Julius II.—45. *Pietro da Cortona*. The Nativity of the Virgin.—49. *Carlo Dolce*. St. Apollonia.—50. *Titian* (?). Portrait of Philip II. of Spain.—51. *C. Cignani*. Good group of the Infant Saviour and St. John the Baptist.—52. *C. Sarracini*. Vanity.—53. *P. Veronese*. Marriage of S. Catherine.—54. *C. Maratta*. A Holy Family; and 70. *the Flight into Egypt*.—61. *Vasari*. A Holy Family.—83. *C. Dolce*; and

89. *Guido*. Two Ecce Homos, placed, with the same subject (1) by *Guercino*, near each other, to show the respective powers of expression by these three masters.

**Room IV.**—11. *GUIDO*. Herodias.—18. *Andrea Sacchi*. A small Crucifixion of St. Andrew.—19. *Guido*. The Crucifixion of St. Peter.—20. *Guercino*. St. John.—22. *F. Baroccio*. Our Saviour and the Magdalene; one of his best works.—27. *Lod. Caracci*. 2 good colossal heads.—28. *Titian* (?) St. Jerome.—41. *Giulio Romano* (?). A copy of the so-called *Fornarina* of the Uffizi Gallery at Florence.—43. *Carlo Maratta*. A Holy Family.—44. *Albert*

*Durer* (?). A hare.—45. *Carlo Dolce*. A Magdalene.—51, 52. *Albano*. Two oval paintings of Venus and Cupids.—53. *Spagnoletto*. Death of Adonis.—55. *Lodovico Caracci*. A Deposition. And 11 small subjects by *Callot* representing scenes in the life of a soldier. An ancient chair (*b*) in marble, supposed to be Etruscan, discovered near the Lateran; the low reliefs upon it represent a procession of warriors, a boar-hunt, and sacrificial ceremonies.

**Room V.**—12. *Carlo Dolce*. St. Agnes.—14. *Carlo Maratta*. An Annunciation.—16. *Schidone*, and 19. *Del Rosso*. Holy Families.—23. *Albani*. Virgin and Child.—24. *Guercino*. Christ and the Samaritan woman at the well; and 40, *id.* An Annunciation.—30. *Parmigianino*. A Holy Family.—37, 38, 39. *Guido*. An Adolorata, Ecce Homo, and St. John; and 45. A small Crucifixion.

**Room VI.**—All the paintings in this room are portraits of doubtful attribution. 47. *Campiglia*. Portrait of Rubens.—50. *Titian*. Card. Alessandro Farnese.—54. *Bronzino*. Portrait of Lorenzo de' Medicis.—65. *Baciccio*. Card. Neri Corsini.

**Room VII.**—11. *G. Poussin*. Landscape.—13. *G. Poussin*. Fine Landscape.—21. *Luca Giordano*. Christ disputing with the Doctors.—22, 23, 24. *Fra Angelico*. Three small paintings on panel, representing the Descent of the Holy Spirit, the Ascension, and our Lord in Glory. These three portions formed a triptych; the miniature heads of the saints are fine.—15. *Rubens*. St. Sebastian.—18. *Garofalo*. Christ bearing the Cross.—20, 25. *G. Poussin*. Good Landscapes.—26. *Lodovico Caracci*. Martyrdom of St. Bartholomew.—27. *C. Maratta*. An Annunciation.—28, 34. *Orizante*. Two good Landscapes.—30. *Titian* (?). The Woman taken in Adultery.—35. *Domenichino*. Portrait of a Gonfaloniere of the Church.—48. *Pomaranco*. Charity.

**Room VIII.**—2. *Francia*. Virgin and

Child.—6. *Claude*. A good specimen.—8. *Vandyke*. Jesus before Pilate.—10. *P. da Caravaggio*. A drawing of Niobe and her Children, dated 1567.—11. *Poussin*. A Holy Family.—13. *Guido*. Contemplation.—15, 21, 23, 40, 41, 43. *G. Poussin*. 6 Landscapes.—18. *Domenichino*. Susanna at the Bath.—24. *Guercino*; and 25. *Spagnoletto*. Two pictures of St. Jerome.—29. *Correggio* (?). Christ in the Garden. 43. Mosaic portraits of Clement XII., and of his nephew Cardinal Neri Corsini. In a Cabinet opening out of Room VIII. are some triptychs attributed to the early Florentine School, &c., and No. 10, a fine drawing in crayons of an Ecce Homo by *Guido*.—11. A Susanna, by *Cos. Roselli*; and 6, Christ and the Samaritan, by *Guercino*.

**Room IX.**—2. *Teniers*. Interior of a Dutch farm-house.—6. *N. Poussin*. The triumph of Ovid.—12. *Salvator Rosa*. Prometheus devoured by the Vulture.—18. *Solimena*. St. John in the Desert.—21. *C. Maratta*. The Trinity.—25, 28, 29, 35. *S. Rosa*.—Battlepieces.—32. *Domenichino*. Christ laid in the Sepulchre.

In Room X. beyond this, but generally closed, are—a bronze bas-relief of the Rape of Europa, attributed to Cellini; an antique mosaic representing oxen frightened by thunder; and a portrait of Clement XII. in pietra dura.

The Corsini Library—entrance from No. 11 in the Palazzo—founded by Clement XII., contains upwards of 1300 MSS., some autographs of Christina of Sweden, and a great number of cinquecento editions. It is open to the public every day, except Wednesdays and festivals, 1 to 4 from Nov. 5 to April 30; 2 to 5 from May 1 to July 31. The number of printed books, rich in editions of the 15th century, is about 60,000, well arranged, with good catalogues, and easily accessible; the collection of engravings is one of the finest and most extensive in Italy. The series by Marc Antonio Raimondi after

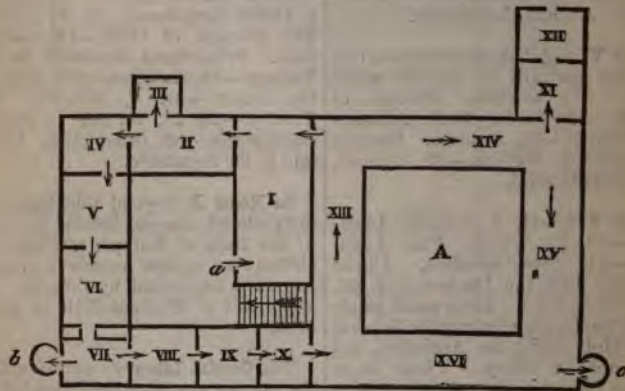
Raphael is the most complete to be met with. Behind the palace are the gardens and the pretty *Villa Corsini*, placed on the declivity of the Janiculum. The view from it embraces a magnificent panorama of Rome.

**Palazzo Costaguti**, in the Piazza delle Tartarughe, built by C. Lombardi: it is remarkable for its fine ceilings, painted in fresco by Domenichino, Guercino, Albano, and other artists of their time. There are 6 ceilings, in the following order:—I. *Albano*. Hercules wounding the Centaur Nessus. II. *Domenichino*. Apollo in his car; Time discovering Truth, &c. III. *Guercino*. Rinaldo and Armida on a chariot drawn by dragons. IV. *Cav. d'Arpino*.

Juno nursing Hercules; Venus with Cupids and other divinities. V. *Laufranco*. Justice and Peace. VI. *Romanelli*. Arion saved by the dolphin.

**Curia Innocenziana**, more generally known as the *P. di Monte Citorio*, from the piazza in which it is situated, an imposing edifice, begun in 1642 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from those of Carlo Fontana. It was adapted in 1871 for the sessions of the Italian Parliament, by the architect Comotto, with the addition of an ample semicircular hall, lighted from above, and constructed in the courtyard.

PLAN OF THE DORIA GALLERY.



**Palazzo Doria-Pamphili**, in the Corso. —This immense edifice, the most magnificent perhaps of all the Roman palaces, was erected at various times and by different architects. The side facing the Corso is from the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by Borromini. The Gallery, which is open on Tuesdays and Fridays, from 10 to 2 o'clock (closed from 15 July to 15 September), contains some first-

rate works, with a greater number of a second-rate character. There are upwards of 800 pictures, 18 rooms and galleries, which are open to the public, with good catalogues in each room. Entering from the principal stairs, in the l.-hand corner of the great quadrangle (A),

The Great Hall is decorated with ancient marbles and pictures. Gaspar Poussin, 23 and 19, a N. Poussin. Amongst the marbles are 3 sarcophagi

with bas-reliefs; a statue of a bearded Bacchus; a fragment of a Chimæra, found in the ruins of Lorium; and a portion of the table of a Triclinium with handsome arabesques, discovered in the ruins of Pompey's Villa at Albano, the site of the modern Villa Doria; also the fine group of the Centaur in rosso and nero antico marbles, discovered in the grounds of the Villa Doria at Albano. Opening out of this Hall, on the l., are a series of rooms, occupying three sides of the palace. The paintings which cover their walls are in general secondary; the following, however, may be noticed.

**Room II.**—Here is the well-known and often engraved *Carità*, by P. Valentin, 23, 29. *Pesellino*, attributed to Mantegna, 4 small panels. 33. *Guercino*. The Martyrdom of St. Agnes. 25. A Virgin, by *Sassoferrato*. 43. *Rondinelli*. Madonna. The bedroom (III.) is now closed.

**Room IV.**—Some bronzes, amongst which a Satyr or Faun, a curious water-pail or *Sibula*, with subjects scratched upon it, in the Etruscan style; a recumbent figure of the Nile in green basalt of the time of Hadrian; and a bronze bust of Innocent X. by *Bernini*.

**Room V.**—1. *Vasari*. A Holy Family. 21. *Beccafumi*. The Marriage of St. Catherine. The marble group of Jacob and the Angel is by the school of *Bernini*.

In the following 5

**Rooms, VI., VII., VIII., IX., and X.,** there is little to detain the visitor; from the latter he will enter the quadrangular gallery surrounding the 4 sides (A) of the Great Court of the palace, in which are placed the best pictures in the collection.

**Great Gallery, XIII. South Branch,** on the l. (1° Braccio).—3. *A. Caracci*. The Magdalene.—4. *Pierino del Vaga*. *Galatea*.—9. *Sassoferrato*. A Holy Family.—15, 38. *A. del Sarto*. Holy Families. 36. *Broughel*. The Creation

of Animals.—21. *Guercino*. The Prodigal Son.—25. *Claude*. The Flight into Egypt.—26. *Garofalo*. The Visitation of St. Elizabeth.—36. The Flight into Egypt; the landscape by *Gaspar*, the figures by *Nicholas Poussin*. 37. *N. Poussin*. A copy of the *Nozze Aldobrandini* (see p. 319).—46. *Guido*. The Virgin in Adoration before the Infant Saviour.—47. *Albano*. Holy Family and 2 female Saints.—49. *Paolo Veronese*. Angel playing on tambourine.—51. *Dosso Dossi*. The Expulsion of the Vendors from the Temple.—*Titian* (?). The Three Ages of Man.

**West Branch of Gallery, XIV.** (2° Braccio).—5. *Guercino*. St. Peter.—14. *Titian* (?). A fine Male Portrait.—21. *Vandyke*. Portrait of a Widow.—25, 32, 60, 67. *Broughel*. The Four Elements; the animals and plants beautifully rendered.—26. *Titian* (?). Sacrifice of Isaac.—*Seb. del Piombo*. Portrait of Andrea Doria with naval emblems. "No higher specimen can be seen of the union of grand conception, drawing, and powers of hand than this portrait."—*Kugler*.—33. *Rubens*. Head with turban.—40. *Titian*. Att. to Giorgione or Pordenone, Daughter of Herodias. "A good picture, over-cleaned, but unquestionably an early work of Titian."—*Kugler*.—*Velasquez*. 49. *Rubens*' Portrait. Innocent X., the founder of the Pamfili family, a magnificent work.—53. *Leonardo da Vinci* (?). Portrait of Joanna II. of Aragon, Queen of Naples, a copy of the picture by Raphael, now in the Louvre.—55. *Magdalen* by *Titian*.—61. *Benvenuto da Ortolano* (?). The Nativity.—63. *Broughel*. The Creation of Eve; and 78. *Id.* Paradise.—66. *Garofalo*. A Holy Family.—69. *Correggio*. A cartoon of Glory crowning Valour.—76. *Teniers*. A Village Feast.—77. Portraits of Titian and his wife, attributed to himself. *Raphael* Portraits (in one frame) of 2 Venetian scholars, A. Navagero and A. Brazzano: generally known as the two lawyers Baldo and Bartolo.

**N. Branch of Gallery XV.** (3° Brac-

cio)—3, 8, 15, 30, and 35. *An. Caracci*. A series of good paintings, in the form of lunettes, representing the Assumption, the Flight into Egypt, the Nativity, the Adoration of the Magi, and the Entombment of Our Saviour.—19. *Id.* A Pietà.—5. **CLAUDE**. Mercury driving away the Cattle of Apollo.—13. *Id.* The celebrated Molino, one of Claude's finest landscapes.—24. *Id.* The Temple or Sacrifice of Apollo.—26. *Mazzola*. Portrait.—34. *Claude*. The Hunting Diana, a small picture.—21. *Garofalo*. St. Catherine.—25. *Schidone*. St. Roch.—28. *Paul Veronese*. Lucrezia Borgia.—29. *Guercino*. Endymion.—31. *Fra Bartolommeo*. Holy Family.—32. *Mazzolini*. Christ and the Doctors.—35. *Dosso Dossi*. Portrait of Caterina, called la Venozza, the mother of Caesar and Lucrezia Borgia. In the Cabinet (c) at the extremity of this branch of the gallery.—6. *Hans Hemeling*. The Deposition, with the portraits of the Donatorii.—*Rubens*. Portrait of his wife.

The Gallery of the Mirrors, XVI. (*G. de' Specchi*), which runs parallel to the Corso, is profusely decorated with looking-glasses and ancient statues, none of any great value; the frescoes on the roof are by the brothers *Melani*, painters of the last century. Beyond the Great Gallery are a series of rooms, generally closed (XI., XII., &c.), communicating with those inhabited by the family, which, as well as the chapel, can only be visited with a permission from Prince Doria.

One of these, the Throne Room, contains several works by *Poussin*, amongst others his celebrated landscape of the Ponte Lucano; and beyond is the splendid Ball-room, the most magnificent of all those in Rome. The space now covered by the Doria, Simonetti, and Bonaparte Palaces, and indeed all the side of the Via Lata from the Via di Caravita to the Piazza di Venezia, was formerly occupied by the Septa Julia erected by Agrippa, the *Campus Agrippæ* being on the opposite side.

*Palazzo Falconieri*, in the Via Giulia,

built in the 17th centy. from Borromini's designs. It was formerly celebrated for the gallery of Card. Fesch, by whom it was occupied for many years prior to his death in 1839.

**Palazzo Farnese**, the property of the deposed King of Naples, by whom it was inherited, as the descendants of Elizabeth Farnese, the last of her line; inhabited at present by the French Ambassador to the Court of Italy, whose permission is required to visit the Palace. It was begun by Paul III., while Cardinal, from the designs of Antonio di Sangallo, and finished by his nephew, Cardinal Alessandro Farnese, under the direction of Michel Angelo (1526). The façade towards the Tiber, with its Loggia, was added by Giacomo della Porta. The architecture of this palace is beyond all doubt the finest in Rome; but the blocks of travertine of which it is constructed were taken from the theatre of Marcellus and the Colosseum, of whose ruin, says Gibbon, "the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." The palace is seen to great advantage from the piazza. The granite basins of the fountains, 17 feet in length and 4 feet in depth, were found in the Baths of Caracalla. On entering the palace the size of the blocks of travertine, and the precision with which they are fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by Vignola on the original plan of Sangallo, and the first story, by Vignola himself, are worthy of the best times of architecture. All the upper parts of the building, with the imposing cornice, are by Michel Angelo. The court was originally surrounded by an open porticus, in two ranges, as we have seen at the P. della Cancellaria (p. 367), the lower Doric still open; the upper Ionic has had its arches closed in recent times with brickwork and windows, which takes much away

from the grandeur of this once superb atrium. Above the Ionic portico rises the attic with its Corinthian pilasters, by Michel Angelo. Two sarcophagi are said, but on doubtful authority, to have been found in the tomb of Cæcilia Metella. The form, as well as the rude style of the bas-reliefs of scenes of the chase upon the one, are evidently of a period posterior of the times of the wife of Crassus. The other is Christian, of the 4th centy. During the siege of Rome in 1849 the palace was struck by several shot from the breaching batteries of the French: its cornice and roof were somewhat injured, but no damage was done to the interior. In former times the palace was remarkable for its fine collection of statues, now dispersed in various directions. The frescoes of *An. Caracci* and his scholars are the great attraction of the Gallery on the upper floor. "These frescoes are generally considered his best performance . . . in the technical process of fresco we know no more finished specimens . . . the drawing is altogether masterly; still we specially feel the want of true life; the general expression is cold and heavy,"—*Kugler*. They occupied no less than 8 years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on an ass. The other subjects are,—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinthus; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo flaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salamucis and Hermaphroditus; Syrinx and Pan; *Leander, guided by Cupid, swimming to meet Hero*. The 8 small sub-

jects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; the deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. In an apartment not open to the public, called the *Gabinetto*, are other frescoes by *An. Caracci*.—Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of *Ætna*; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion.\* In the wing of the palace looking out on the Piazza are two large halls, one occupying the height of two floors, and upwards of 60 feet in elevation; it has a heavy oak roof, with deep sunk panels, and was in former times the anteroom to the state apartments. In it are preserved a few of the sculptures of the Farnese collection—some good ancient architectural fragments, and the recumbent statues of Piety and Abundance, by *Giacomo della Porta*, which once belonged to the tomb of Paul III. in St. Peter's. The second hall, or of the Guards, has also a heavy panelled roof; the walls are covered with frescoes of subjects connected with the Farnese family, painted by *Varsari*, *Salviati*, and the two *Zuccheri*. The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flanders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine.

---

The Farnesina Palace, in the Trastevere, opposite the Corsini Palace, is open on the 1st and 15th of each month. It was built in 1506, by Agostino Chigi, the great banker of the 16th century, from the designs of Baldassare Peruzzi, with such taste that Vasari declared that it seemed really born rather than built.

\* The frescoes in this palace have been successfully photographed by Cuccioni, and may be procured at his shop, 43 and 44, Piazza di Spagna.



It is celebrated for its frescoes by *Raphael* and his scholars. Several of them were retouched by Carlo Maratta, so that the original colouring has been much injured. Permission to visit the upper apartments in the Farnesina is difficult to obtain. It is given by the representatives of the young Duchess of Ripalda.

The large Entrance-hall facing the court-yard, originally an open loggia: the painting upon the ceiling represents the fable of Cupid and Psyche, as told by Apuleius, almost entirely from the designs of *Raphael*, but executed for the greater part by his scholars. Commencing by the pendentives upon the wall on the l., the subjects are—1. Venus ordering Cupid to punish Psyche for her vanity. 2. Cupid showing Psyche to the three Graces; the one with her back turned to the spectator is entirely from the hand of *Raphael*, perhaps the loveliest female figure ever painted. 3. Juno and Ceres interceding with Venus in behalf of Psyche. 4. Venus in her car drawn by doves hastening to claim the interference of Jupiter. 5. Venus before Jupiter praying for vengeance against Psyche. 6. Mercury flying to publish the order of Jupiter. 7. Psyche borne by Cupids, with the vase of paint given by Proserpine to appease the anger of Venus. 8. Psyche presenting the vase to Venus. 9. Cupid complaining to Jupiter of the cruelty of his mother, one of the most graceful compositions of the series. 10. Mercury carrying Psyche to Olympus. On the flat part of the vault are 2 large frescoes, one representing the Council of the gods on the appeal of Cupid, before whom Venus and Cupid are pleading their causes; this painting is by *Giulio Romano*; and the Banquet of the Gods in Celebration of the Marriage of Cupid, by *Francesco Penni*. In the lunettes are graceful figures of young Cupids, with the attributes of different divinities who have acknowledged the power of Love.

**II. Hall of the Galatea.**—In the *quisite composition* from which this

room derives its name, Galatea is represented in her shell, drawn by dolphins, surrounded by Tritons and nymphs, and attended by Cupids sporting in the air, the whole characterized by a grace and delicacy of feeling which bespeak the master hand. With the exception of the group of the Tritons, with wreaths on their heads, in the background, it was entirely painted by *Raphael*.\* The frescoes of the roof, representing Diana in her car drawn by oxen, and the fable of Medusa, are by *Baldassare Peruzzi*. The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first painted the effect of those in chiaroscuro was such that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact. The lunettes, painted by *Sebastiano del Piombo* soon after his arrival in Rome, and *Daniele da Volterra*, represent Icarus and Dædalus, Dejanira, Hercules, Iris, Phaëton, &c.; the large figure of Polyphemus is also by *Sebastiano del Piombo*. In one of them is a colossal head, sketched in charcoal by *Michel Angelo*. As the story runs, the great painter had come to see D. da Volterra, and, after waiting for some time to no purpose, he adopted this mode of apprising *Daniele* of his visit. The landscapes on the walls were painted long subsequently by *Gaspar Poussin*. The paintings in the 3rd hall on the ground floor are by very inferior artists.

**III. In the upper story** are 2 halls: in the first and largest the architectural paintings are by *Baldassare Peruzzi*; the Forge of Vulcan, over the chimney, and the large frieze representing subjects from the Metamorphoses of Ovid, are attributed to *Giulio Romano*: in the second room, covering 3 walls, are some beautiful frescoes by *Bazzi*. The figures are larger than life. 1. Alexander on Bucephalus before Philip and his Court. 2. Alexander offering the

\* These frescoes of *Raphael* have been reproduced in photography by M. Braun, Via Condotti.

crown to Roxana; just behind Alexander stands a nude male figure of remarkable beauty. 3. Alexander and the Family of Darius, the group of female attendants is extremely beautiful. Upon the 3rd wall a very inferior painting is interesting as containing a view of the ruins of the Basilica of Constantine as they existed in the 16th centy., showing the fine Corinthian column which was afterwards removed by Paul V. to support the statue of the Virgin in front of the ch. of Santa Maria Maggiore. The Farnesina Palace acquired great celebrity during the reign of Leo X. as the residence of Agostino Chigi. Here took place the costly banquet to Leo X., for which the palace is said to have been specially built. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*. The best preserved portion of the Aurelian wall in the Trastevere forms one of the walls of this garden. In executing the Tiber embankment works in 1879-80, a large slice of this garden was cut off to widen the river. In this portion of the garden the ruins of a Roman residence, dating apparently from the end of the republic or beginning of the empire, were excavated in the course of the works. On the walls were found fresco paintings in good style and well preserved, vaulted ceilings with graceful stucco ornaments.

---

**Palazzo di Firenze**, in the Piazza of the same name, not far from the Palazzo Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of the Italian Government, and the seat of the Minister of Justice.

---

**Palazzo Gabrielli**, Via del Panico, built about 1400, has a round tower and a fountain. It formerly belonged to the Orsini.

**Palazzo Giustiniani**, near the ch. of San Luigi dei Francesi, and the Senate House, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its paintings and sculptures. It is built on a portion of the site of Nero's Baths: its museum was celebrated for its antiquities, many of which were found upon the spot. The greater part of these treasures have been dispersed; among those remaining are, on the stairs, good statues of Vesta, of Marcus Aurelius, and of Bacchus seated on a panther. There are several bas-reliefs in the walls round the court, which belonged to sepulchral urns, one of which, more remarkable than the rest, represents a Bacchanalian procession, in which are Asiatic elephants, panthers, and what appears to be a giraffe, well delineated, and a chariot drawn by lions.

---

**Palace of the Inquisition**, a vast edifice built by Pius V., near the Porta Cavallegieri, and behind St. Peter's, formerly used as a prison for members of religious communities, or for persons in holy orders. The archives which had been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. There was also a very extensive library here, which contained copies of the original editions of the works of the Reformers in the 16th and 17th centuries, now become extremely rare. The tribunal of the Inquisition was suppressed by the Roman Assembly in February, 1849, but was re-established in June of the same year by Pius IX., in an apartment at the Vatican. The building was for several years occupied as a barrack by the French troops. The prison, consisting of three tiers of cells, may be seen by applying to the guard at the gate.

**Palazzo Lante**, near the ch. of S. Eustachio. It contains a few ancient statues, of which the most remarkable is the group placed on the fountain in the court, representing Ino nursing Bacchus.

**Palazzo Madama**, built in 1642 by Catherine de' Medici, from the designs of Paolo Marucelli. It occupies a portion of the site covered by Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture. It is now occupied by the Senate House, a beautiful semi-circular hall, with adjoining suites and offices, from the designs of Gabet.

**Palazzo Marignoli**, between the Piazza di S. Silvestro and the Corso; one of the finest modern constructions in Rome, from the designs of Bianchi. Still unfinished.

**Palazzo Massimo, delle Colonne**, on the Corso nearly opposite the ch. of S. Andrea della Valle, begun in 1526 from the designs of Baldassare Peruzzi. The fine portico of 6 Doric columns, the double court and its pretty fountain, may be classed among the good examples of modern architecture; the palace is considered as Baldassare's masterpiece. It is also interesting as the last work he executed. It contains the celebrated *Discobolus*, found on the Esquiline in 1781, near to where the so-called Trophies of Marius stood. This noble statue is supposed to be a copy of the famous one in Bronze by Myron, and is one of the finest specimens of ancient sculpture in Rome. The lesser front of the palace, towards the Piazza Navona, has some frescoes in chiaroscuro ascribed to *Daniele da Volterra*. In a room on the upper floor, now converted into a chapel (open to the public on the 16th of March), took place the *miraculous resuscitation* of one of the *Massimo* family by S. Filippo Neri, in 1584. It was in the adjoining Pal. *Pirro*, so called from the statue of

Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1467, established the earliest printing-office in Rome, and where the first works that issued from it, the *Apuleius*, and *St. Augustine's de Civitate Dei*, were printed by Sweynheim and Pannartz.

There is another Pal. Massimo, the residence of the ducal branch of this celebrated family, in the Piazza di Ara Cœli, at the N. foot of the Capitol.

**Palazzo Mattei**, built on the site of the Circus of Flaminius by duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, and still contains some ancient marbles in the court and under the portico of the 1st floor. The gallery of pictures, once celebrated, has been dispersed since the extinction of the family in the male line; of the few works of art that remain few are worthy of notice. This palace forms only a portion of what the Pal. Mattei once was; the present P. Cactani, towards the Via delle Botteghe Scure, having formed one division of it; and the Pal. Longhi, from the designs of Vignola, in the Piazza Paganica, another. The court and staircase of the Palazzo Mattei are decorated with some specimens of ancient sculpture, the only relics of the once famous *Monumenta Matheisana*.

**Palazzo di Montevecchio**, in the small Piazza of that name, near the ch. of S. Maria della Pace, in one of the dirtiest quarters of the city. The architecture is attributed on very doubtful grounds to Raphael, although its general style resembles that of some of the edifices raised from the great painter's designs. It consists of a rustic basement with three round-headed entrances and two upper stories with handsome windows separated by Ionic pilasters. Close to it in the adjoining Vicolo is a palace in the good Tuscan style. Both these houses will interest the architectural visitor.

**Palazzo Muti - Papazurri**, in the Piazza of the SS. Apostoli, interesting to English travellers from having been the residence for many years of the Pretender Charles Edward, who died in it in 1788. It stands on the site of the head-quarters of the Roman Vigiles.

**Palazzo Niccolini**, nearly opposite Giulio Romano's Ciciaporci Palace, in the Via de' Banchi Nuovi, remarkable for its fine architecture by Giacomo di Sansovino (1526).

**Palazzo Odescalchi**, or **Bracciano**, opposite the ch. of the SS. Apostoli, formerly a Chigi palace, built by Cardinal Fabio Chigi from the designs of Bernini, and completed from those of Carlo Maderno: the façade is by Bernini. The collections of pictures, tapestries, &c., preserved in this palace, were much injured by a destructive fire on the 1st January, 1887.

**Palazzo Orsini**, formerly the P. Savelli, built in 1526 by Baldassare Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the vestiges of the ancient theatre which are still traceable beneath and around it.

**Palazzo Pamfili**, in the Piazza Navona, on the l. of the ch. of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1650. The roof of the gallery was painted by *Pietro da Cortona*, the frescoes representing the adventures of Æneas; there are also some by Romanelli and G. Poussin in the different apartments. This palace was the residence of Olimpia Maidalchini Pamfili, sister-in-law of Innocent X.

**Palazzo Rospigliosi**, on the Quirinal, built in 1603, by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio, on the site of the *Thermae of Constantine*. It afterwards belonged

to Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin, who enlarged it from the designs of Carlo Maderno. It finally passed into the Rospigliosi family. The **Casino**, which alone is shown, and is open to visitors on Wednesdays and Saturdays, consists of 3 halls on the garden floor; on the ceiling of the central one is the **AURORA** by GUIDO, one of the most celebrated frescoes in Rome; Aurora is represented scattering flowers before the chariot of the sun, drawn by 4 piebald horses; 7 female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. The frescoes of the frieze are by *Tempesta*, the landscapes by *Paul Brill*. There are some busts round this hall, and a statue of Diana. In the adjoining rooms are—

**I. Hall on the right.**—A large picture of the Fall, by *Domenichino*; the Death of Samson, by *Lodovico Caracci* (?); the Head of *Guido*, by himself; a portrait, by *Vandyke*; and a bronze horse found in the ruins of the Baths of Titus.

**II. Hall on the left.**—The Triumph of David, by *Domenichino*. *Guido*. *Andromeda*; 13 pictures of the Saviour and Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da Volterra*; *Poussin*, his own portrait; Tobias, by *Cigoli*; a Pietà, by *Passignani*; bronze busts of Seneca, Septimius Severus, &c. In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths of Constantine, and one of the largest trees in Europe of the South American *Schinus Molle*. The private apartments of the palace contain several good paintings, and an interesting bust of Scipio Africanus in green basalt, said to have been found at *Liternum*; they are seldom shown

to strangers. The Pal. Rospigliosi stands on the centre of the *Thermae* of Constantine; the Casino, with its garden, and the adjoining Pal. della Consulta, on their *Frigidarium* and the Northern *Hemicycle*.

**Palazzo Ruspoli**, in the Corso, built by the Rucellai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps of white marble, erected by Martino Lunghi for Cardinal Caetani, is considered the finest construction of this kind in Rome. The ground-floor is occupied by Morteo's Restaurant.

**Palazzo Sacchetti**, 66, Via Julia, built by Antonio di Sangallo for his own residence, early in the 17th cent., and completed by Nanni Bigio. The architecture is much admired. Only 2 sides have been completed, those towards the E. and N.; the walls are surmounted by a beautiful cornice. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palace and its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, where they became the foundation of the present museum. The palace once bore the arms of Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est, a grateful record of Sangallo's obligations to the pope, who first discovered his genius, and encouraged it by his constant patronage. Farther on in the Via Giulia are some massive substructions of an edifice commenced by Bramante, as a Palace of the Law Courts for Julius II., which has never been continued.*

**Palazzo Sciarra**, in the Piazza Sciarra (*Corso*), built in 1603 by Labacco, with a *Doric doorway* attributed to Vignola.

Most of this celebrated Gallery was sold a few years ago; but some first-rate works of art are still preserved in the suite of apartments on the first-floor, where they may be seen by special permission, obtainable by written application to Prince Sciarra. On the ground floor is a colossal bronze statue of Septimius Severus (?), found in the Sciarra Villa on the *Janiculum*; also several good pictures of the Roman and Bolognese schools, including a copy of the *Transfiguration*, cut to half-length, by Raphael's pupil, *Penni*; att. to Giulio Romano. On the first floor the visitor passes through the throne-room and three other rooms, in which nothing of great merit will be found excepting *Guido's* *Magdalen*; *Fra Bartolomeo's* *Madonna, Child, and St. John*, "partly executed by Abertinelli." — *Kugler*. Titian's family; *Diana*; and a portrait by *Bronzino*. In the fourth room, to the l. on entering, is the famous *VIOLIN PLAYER*, by *Raphael*, dated 1518. "A work of great charm, though much repainted." — *Kugler*. Next on the same wall is *Caravaggio's* *THREE GAMBLERS*. The third is a picture by *Montegna*, att. to *Giorgione*. *Herodias, Palma Vecchio*. "La Bella di Tiziano," a fine portrait; att. to Titian; signed T.A.M.B.E.N.D. *MODESTY AND VANITY* by *Bernardino Luini*; att. to Leonardo. Between the windows is *St. Sebastian* by *P. Perugino*. There is also a death of *John Baptist* by *Valentius*.

**P. De Regis or Silvestri**, formerly *Farnesino* (sometimes called *della Lionotta*), in the Via dell' Aquila, leading from the Via de' Baullari to the Palace of the Cancelleria, is a very beautiful specimen of the domestic architecture of the 16th cent. Little is known of its history; it bears on the frieze the lilies of the Farnese, and has been attributed to Bramante, A. di Sangallo, and B. Peruzzi, and even to Michel Angelo, and was once known as the *Farnesino* of M. Angelo. Its small *Doric cortile* is very handsome.

**Palazzo Spada** (now the Court of

Cassation, in the Piazza di Capo di Ferro, near the Farnese Palace, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, a pupil of Daniele da Volterra. The façade is overladen with ornament. It was decorated by Borromini, who has left in the smaller court a specimen of his capricious taste in the fantastic colonnade of Doric columns, erected for the sake of its perspective. Admission, Tues. Thurs. and Sats. for a fee.

On entering the gateway, a door to the l. leads to two rooms on the ground-floor, containing sculpture and antiques. In the first, opposite the entrance, is the sitting statue of a philosopher, believed to be Aristotle, not only from the best authenticated likenesses, but from the letters (ARIS) engraved on the base; some antiquaries have called it Aristides; and 8 beautiful bas-reliefs which formed the pavement of S. Agnese fuori la Mura, where they were discovered, 1620, face downwards. Their subjects are:—72. Paris on Mount Ida; 71. Bellerophon watering Pegasus; 70. Amphion and Zethus; 67. Ulysses and Diomedes robbing the temple of Minerva; 68. Paris and Enone; 66. Adonis or Meleager; 69. Adrastus and Hypsipyle finding the body of Archemorus; 65. Pasiphaë and Dædalus. The two plaster casts are from the originals in the Museum of the Capitol. The great treasure of this palace is the *Statue of Pompey*, which stands in the principal antechamber on the 1st floor, a colossal figure holding the globe, found, as we have stated (§ 21, *Theatre of Pompey*, p. 142), in the Vicolo de' Lentari, near the Cancelleria, in 1553. This noble figure has been regarded for about 300 years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." It is 11 feet high, and of Greek marble. We are told by Suetonius that Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was discovered the head was lying under one house and the body under another: and Fla-

minio Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the Brutus of Voltaire in the Colosseum, resolved that their Cæsar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The question of its authenticity has of course given rise to much dispute.

"And thou, dread statue! yet existent in  
The austere form of naked majesty,  
Thou who beheldest, 'mid the assassins' din,  
At thy bathed base the bloody Cæsar lie,  
Folding his robe in dying dignity,  
An offering to thine altar from the queen  
Of gods and men, great Nemesis! did he die,  
And thou, too, perish, Pompey? have ye been  
Victors of countless kings, or puppets of a  
scene?" *Childe Harold.*

It has been called Augustus by Winkelmann, who is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the "hominem integrum et castum et gravem," than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life; but the traits resemble the medal of Pompey, and, as already stated, the statue was found in a spot corresponding to the locality to which Augustus transferred the statue of Pompey. During the siege of Rome in 1849 the statue had a wonderful escape from destruction; 2 shots from the French batteries struck the wall of the room next to that in which stands the statue without injuring it.

The **Picture Gallery** contains several pictures, the greater number of which are of very doubtful authenticity, arranged in 4 rooms.

Only the following are worthy of

note:—*Guido*. Judith with the head of Holofernes (Room I.)—*Marco Verocelli* (?) (att. to Vandyke). A fine portrait of a man playing the Violoncello.—*Guercino*. Death of Dido (Room III.).—*Caravaggio*. A ragged girl playing with a pair of compasses.—*Battaglie*. Peasants and a dead Ass.

**Palazzo Tenerani**, in the Via Nazionale, built 1871-73, from the designs of the owner, chiefly remarkable for the fine gallery on the ground floor, containing casts of the works of the late Commendatore Tenerani.

**Palazzo Torlonia**, in the Piazza di Venezia, built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by Torlonia, the great Roman banker. All its collections were formed by him, and the principal works it contains are the productions of modern artists. The ceilings of the rooms are painted by *Camuccini*, *Pelagi*, and *Landi*: and in a cabinet built for the purpose is *Canova's* statue of Hercules hurling Lycas into the sea.

**Palazzo Torlonia**, in the Piazza Scosacavalli of the Borgo. It has an interest for English travellers as the palace of the representatives of England at the Court of Rome before the Reformation, and of Cardinal Wolsey during his last visit to Rome. It was built in 1506 by *Bramante*, for Cardinal Adriano da Corneto, who presented it to Henry VIII., and for some years it was the residence of the English ambassador. It was given by Henry VIII. to Cardinal Campeggio, and was subsequently converted into an ecclesiastical college by Innocent XII. The principal gateway, quite out of harmony with the rest of the fine façade, was added at a comparatively recent period.

TORLONIA MUSEUM. (Via delle Stalle di Corsini.)

(Permission to visit the museum

must be obtained from the Prince. Apply at his palace, Piazza di Venezia.)

This collection of sculptures, comprising nearly 600 statues, &c., was formed by Prince Alexander Torlonia, and is placed in a ground-floor building next door to the Corsini palace. The finest works it contains come from the Giustiniani Gallery, purchased by Prince Torlonia's father. Many marbles were excavated on the numerous Torlonia estates, especially those of Porto, which comprise the ruins of Claudius's port, completed by Trajan; S. Maria Nuova and Statuaria, on the Appian Way; Bovillæ, id.; Contocelle; and Curi, in Sabina. Others have been transferred from the Torlonia villa, outside Porta Pia, from the Vitali and Ruspoli collections, and from the Albani villa. Unfortunately the system of wholesale restoration has been unscrupulously resorted to in this collection, and otherwise valuable fragments have been transformed into complete statues, diminished in merit, and puzzling as to authenticity.

The following are the most remarkable pieces of sculpture:

FIRST GALLERY.—FIRST CORRIDOR.

1st Hall.

Several fine torsos, among which one of VENUS (4).

3rd Hall.

PALEMON (16), a very rare subject, from the Giustiniani Gallery.

4th Hall.

HERCULES (23), life-size, from the Giust. Gal. Semicolossal VENUS, idem (24).

5th Hall.

ISIS (29), restored, with the attributes of Ceres. DIANA (30), restored, with the attributes of Diana.

Both from the Giust. Gal.

6th Hall.

Hercules (34), restored, Mnemosyne

(33), finely draped, *Mercury* (38), lower part restored, all from the Giust. Gal.

## 7th Hall.

*Venus of Alcamena* (39), duplicate, from the Giust. Gal.

## 8th Hall.

*Venus Anadyomena* (43), from the excavations at Roma Vecchia.

*Aristotle* (47), from the imperial villa of Porto d'Anzio.

## 9th Hall.

*Hercules* (54), copy of the Hercules of Lysippus. Giust. Gal.

## 10th Hall.

*Minerva* (60). Fine style. Giust. Gal.

## SECOND CORRIDOR.

*Livia*, sitting (62), l. hand and rt. arm restored, from Gordian's villa.

*Isis* (68), remarkable for the hairy mantle, from the Villa Quintilii, on the Appian Way.

*Sitting female figure* (75), perforated by the action of water. A dog crouched under the chair.

*Philosopher* seated (80), belonging to the Caetani and afterwards to the Ruspoli family.

*Married couple* (81), an interesting group. Giust. Gal.

*Esculapius* (92). *Hygea* (93), from Porto.

*Two Venuses* (104, 105) and two *Fauns* (110, 111). Giust. Gal.

*Two Fauns* (114) wrestling. Curious subject. From Porto.

*The Orator Hortensius* (115) from Laurentum, where he owned a villa.

## THIRD CORRIDOR.

*Julius Caesar* (116), a rare statue, from Bovillæ on the Appian Way.

*Marine Venus* (119), finely grouped, with Cupid and a sea monster. Giust. Gal.

*Venus* (129), almost identical with that of the *Capitol*.

2 [Rome.]

*Bust* (131), remarkable for the hat, or *pileus viatorius*.

*Septimius Severus* (134), full of expression. From Porto.

*Niobe* (139). From the Torlonia villa.

*Venus Euphœa* (144). A rare figure with the attributes of navigation. From Porto.

*Hermaphrodite and Satyr* (149). Interesting for the accessories. From Roma Vecchia.

*Augustus* sitting (162), from Bovillæ.

## FOURTH CORRIDOR.

*Crouching Venus* (168). Fine head. Giust. Gal.

*Venus and Psyche*, from the Prætorian camp.

*Crouching Venus* (180). Similar to No. 168, but the head restored by Algardi. This and the similar figure (168) are antique copies of a work by some celebrated sculptor.

## FIRST SALOON.

*Sacrifice of Mithras* (188). Interesting bas-relief, from the Torlonia villa.

*Recumbent female* (189). Probably lid of a sarcophagus. Of the Antonine period. From the Appian Way.

*Peace* (219). Cesarini collection.

*Titus* (223). Gardens of Sallust.

*Faustina* (233), with a fringed mantle and the attributes of Abundance. From Porto.

*Bacchus and Ariadne* (237), from Villa dei Quintilii, Appian Way.

*Germanicus* (241). This is the only bronze statue in the museum. It was found at Curi, in Sabina.

*Two warriors* (258) struggling. The subject is rare and the positions singular.

*Pan and Olympus* (266), from the Albani villa.

267. *Same subject*, smaller. Villa of the Gordians.

271. *Giulia Domna*. Beautiful statue.

274. *Large tazza*, with Bacchanalian figures round, in alto-relievo.

277. *Minerva*, found at Porto. A very fine work and presented in an



teresting comparison with casts of the Minervas of the Vatican and Capitol.

280. *Apollo* (Pythian), from Porto.

288. *Large tazza*, with the Twelve Labours of Hercules. From Villa Albani.

291. *Shop of a Cupedinario*, or dealer in comestibles. Villa Albani.

296. *Hercules and Telephus*. Porto.

297. *Ariadne*, recumbent. From Villa Torlonia.

300. *Bacchus and Silenus*. Villa Torlonia.

303. *Sarcophagus* of the time of Septimius Severus. Marriage subject, illustrated in alto-relievo by groups of 19 figures, two-thirds of life-size. Highly interesting.

309. *Domitian* as Hercules. Anzio.

312. *Domitian* as Emperor.

320. *A Barbarian*. Found in Via del Governo Vecchio. Unfinished.

#### HALL OF THE SARCOPHAGI.

There are 9 sarcophagi.

In the centre of the hall is a white marble *Cupid* drawn by bigio marble wild boars.

328 and 330. *Sarcophagi*, sculptured with the Labours of Hercules.

338. A very curious bas-relief, representing the *Port of Claudius*, and found at Porto. Among other details is seen a Prætorian galley with a wolf painted on the sail. This subject has been illustrated by Father Guglielmotti, a Dominican writer profoundly erudite on maritime questions among the ancients.

#### HALL OF THE ANIMALS.

It contains 17 representations of different animals, some of which are of considerable merit.

#### HALL OF THE ATHLETES.

Of these 4 figures, the No. 385 was found at Anzio and the others at Porto.

410. *A large tazza*. A single piece of Egyptian breccia, and the largest specimen known.

#### GALLERY OF IMPERIAL BUSTS.

With the exception of a few portraits at the beginning (on the l.), this series, numbering more than a hundred, belongs entirely to the imperial epoch. The collection begins with Caius Marius and ends with Valentinianus III. Some of the headdresses, draperies, and armour are interesting for the study of costume.

**Palazzo Turci**, 123, Via del Governo Vecchio, near the ch. of S. M. in Vallicella, is remarkable only for its architecture, said to have been built from the designs of Bramante, for Pietro Turci, one of the Pope's secretaries, as we are told by the inscription on the façade, in 1506; it is a good specimen of the street architecture of the Renaissance, in the style of the Cancelleria and Pal. Giraud.

**Palazzo di Venezia**, at the extremity of the Corso, the ancient palace of the republic of Venice. This castellated palace was built in 1468 by Paul II., a Venetian, from the designs of Giuliano da Majano. The materials, like those of the Farnese Palace, were taken from the Colosseum. The palace was sold by Clement VIII. to the republic of Venice. It remained in the possession of the republic until its fall, when it passed to the emperor of Austria. Its battlemented walls give it the air of a feudal fortress. It is now the residence of the Austrian ambassador.

**Palazzo Vidoni**, originally Coltrolini, and subsequently P. Stoppani, near the ch. of S. Andrea della Valle, interesting as the most important building in Rome designed by Raphael (1515). The upper part is a subsequent addition, and harmonises badly with the handsome architecture of the two lower floors. At the foot of the stairs is a statue of Marcus Aurelius. Amongst other objects of interest in this palace are the fragments of the ancient Roman Calendar found in the

last century at Palestrina by Cardinal Stoppani, and illustrated by Nibby. The Emperor Charles V. inhabited this palace during his visit to Rome.

§ 7. HISTORICAL HOUSES.

House of Cola di Rienzi, called by the people the house of Pontius Pilate, and formerly described as the Torre di Manzone, a remarkable brick building of 2 stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, on the E. side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the last 5 lines may be quoted as an example:—

"Primum de primis magnus Nicolaus ab imis,  
Erexit patrum decus ob renovare snotum,  
Stat Patria Crescens matrisque Theodora  
nomen,  
Hoc culmen clarum caro de pignore gessit,  
Davidi tribuit qui Pater exhibuit."

At the upper part of this inscription are numerous initial letters; the Padre Gabrini has endeavoured to show that they represent the titles of Cola di Rienzo, the last of the Roman tribunes; the following explanation of a part of them may be received as a specimen of the whole:—N. T. S. C. L. P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. *Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator ?), P. (Patria ?) Teuthonici, Filius, Gabrinus, Romæ, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, sup.* This conjecture assumes that the long Latin inscription refers also to Cola and to the bequest of the house to his son David. Whatever may be thought of the ingenuity or imagination of the antiquary, it is certain that

this pompous phraseology corresponds with the titles assumed by Cola di Rienzo in his official facts. On the architrave of one of the windows is the following inscription, ascribed by the antiquaries to Petrarch:—ADSV . ROMANIS . GRANDIS . HONOR . POPVLIS. The true meaning of these inscriptions can never be much more than mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient to state that recent writers consider the architecture to belong to the 11th century, and gather from the inscriptions that Nicholas, son of Crescentius and Theodora, fortified the house and gave it to David his son; that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III.; and that the building may have been inhabited by Cola di Rienzo 3 centuries later (1347). Others suppose that it was destroyed in 1313 by Arlotto degli Stefaneschi, and rebuilt by the Roman tribune in its present form. The popular tradition is in favour of this opinion, and the interest of the building is entirely derived from its presumed connection with the "Spirito gentil" of Petrarch, alluded to in 'Childe Harold':

"Then turn we to her latest tribune's name,  
From her ten thousand tyrants turn to thee,  
Redeemer of dark centuries of shame—  
The friend of Petrarch—hope of Italy—  
Rienzi! last of Romans! While the tree  
Of Freedom's wither'd trunk puts forth a leaf,  
Even for thy tomb a garland let it be—  
The forum's champion, and the people's  
chief—  
Her new-born Numa thou—with reign, alas!  
too brief!"

but the style of the edifice and its decorations marks a period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity must be regarded as an illustration of the taste and character of the times of "the last of the Roman Tribunes."

House of Raphael, situated in 124, Via dei Coronari, near the Ponte S. Angelo. In this house the great painter resided for many years before he removed to that built for him by

Bramante in the Piazza Rusticucci, in which he died, and which was pulled down to enlarge the Piazza of St. Peter's.\* It is the house with which he endowed the chapel in the Pantheon where his ashes still repose. It was renovated and partly rebuilt in 1705, when Carlo Maratta painted on the façade a portrait of Raphael in chiaroscuro, now almost effaced. In the Vicolo del Merangolo (35), near the ch. of S. Egidio, in the Trastevere, is another house, supposed to have been built and tenanted by Raphael, the site of his relations with La Fornarina; it is now a low osteria. Besides these, Raphael had a studio at No. 3 Piazza di Sta. Apollonia, where he painted the last and grandest of all his works, the Transfiguration; and another in the Borgo Santangelo, 129-134, the latter number being over the door which formed the entrance to his studio.

**House of Bernini**, now Silvestrelli, 11, Via delle Mercede, was the residence of the artist: under the gateway of another bearing the same name and tenanted by his descendants (opposite the P. Ruspoli, in the Corso), is his semi-colossal statue of Truth.

**House of the Zuccheri.**—At the northern extremity of the Via Sistina is the house formerly called the Palazzo della Regina di Polonia, in commemoration of Maria Casimira, Queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zuccheri for their private residence. The ground floor was adorned by Federigo with frescoes, representing portraits of his own family, conversazioni, &c. A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it became remarkable for a high class of

\* This palace was situated at the end of the Borgo; the only part of it now remaining is one pier, which forms the corner of the Pal. Accaromboni in the Piazza Rusticucci. A sketch of it made by Laffreri in 1549 shows that it was an elegant building, having 5 windows in front, with a rustic basement and a handsome pediment and cornice supported by Doric pilasters.

frescoes, painted in one of the upper chambers by some of the most eminent German artists of the day. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Overbeck*; the scene with Potiphar's wife, by *Ph. Veit*; Jacob's Lamentation, and the interpretation of the Dream in prison, by *W. Schadow*; the interpretation of the king's dream, &c., by *Cornelius*; the 7 years of plenty, by *Ph. Veit*; the 7 years of famine, by *Overbeck*.

**House of Poussin**, 9, Piazza della Trinità, near the Trinità de' Monti. For nearly 40 years this house was occupied by Nicholas Poussin. Many of the great painter's most interesting letters are dated from it, and he died there at an advanced age in 1665. The Pincian is identified with the names of the most celebrated landscape painters. Opposite the house of Poussin was the *House of Claude Lorraine*; and that of *Salvator Rosa* was not far distant.

**House of Conrad Sweynheim.**—Adjoining the Palazzo Massimo delle Colonne is the Palazzo Pirro (see p. 380), in which Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome, and established here the second printing press in Italy. The imprint of their works specifies the locality "in domo Petri de Maximis." The *De Oratore* of Cicero and the *De Civitate Dei* of St. Augustin were printed here in 1468. The house was restored about 1510 by Baldassare Peruzzi.

**House of Michel Angelo.**—An inscription in the Via de Fornari, between the Piazza de SS. Apostoli and the Forum of Trajan, marks the site of Michel Angelo's house. The one where his studio is supposed to have been, in the Via delle tre Pile, was pulled down in 1871, to enlarge the ascent to the Capitol.

The house of the great architect D. Fontana was at 24, Vicolo della Paline, in the Borgo, near the Castle of St. Angelo.

At 22, Via de Banchi Vecchi, S. of the Ponte S. Angelo, is a house of the 16th century, with a richly ornamented façade; and at No. 45, in the neighbouring Via de Coronari, is a doorway of the same century.

---

§ 8. HOSPITALS AND CHARITABLE INSTITUTIONS.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged, or endowed with more princely liberality. The annual endowment of these establishments is no less than 3,000,000 fr. derived from lands and houses, from grants, and from the municipal treasury. In ordinary times the hospitals can receive about 4000 patients. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome, a form which contributes to good ventilation. The principal hospitals of Rome are—

The great one of **Santo Spirito**, on the right bank of the Tiber, near St. Peter's (Deputed Inspector, Prince Paul Borghese). Founded at the end of the 12th centy. by Innocent III., on the site of a more ancient charity, founded in the 8th centy. by Ina, King of the West Anglians, it has gone on increasing, so as now to form almost a small town within itself: it was so richly endowed that it acquired the title of *il piu gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country which the traveller passes through between Rome and Civita Vecchia. Its net revenues for sick and foundlings alone amounted to 259,500 lire. The

conversion of this mortmain property into *rendita* has increased the income of the establishment considerably. Santo Spirito consists of an hospital for male patients only, of a clinical ward, of a foundling hospital, and a lunatic asylum for both sexes. The Hospital contains usually about 350 medical and surgical cases, and 430 lunatics; but on extraordinary occasions, as on the outbreak of an epidemic, or when ague sets in during the summer months amongst the labouring population of the Campagna, the accommodation is scarcely sufficient. All diseases are admitted, and the number of patients annually is 8000; the deaths averaging 9½ per cent. This low rate of mortality may be attributed to the circumstance that a large proportion of the cases are of the ordinary intermittent fever, which seldom proves fatal in the outset. There is also a Pathological Museum, and a library, a great part of the books and instruments in which were bequeathed by the eminent physician Lancisi. The **Foundling Hospital** in S. Spirito, called the *Pia Casa degli Esposti*, contains upwards of 3000 children; 1150 are annually received. A great proportion of the foundlings are sent out to nurse in the country. In addition to this hospital, there are others in Rome, which offer such facilities for admission, that children are brought here from all parts of this and the neighbouring provinces. The **Lunatic Asylum**—*Ospedale di Santa Maria della Pietà de Poveri Pazzi*—contains about 620 inmates; one of the best establishments of its class, erected under Pius IX., from the designs of Azurri. The poor inmates are well attended to, especially in the female division, since the introduction of the Sisters of Charity.

The other hospitals in Rome are the **Santissimo Salvatore**, near S. Giovanni di Laterano, for sick and aged females, with a clinical ward also, founded in 1219, soon after Santo Spirito, by Cardinal Colonna; it can admit 560 patients; the number, however, rarely exceeds half this number. The mortality is here greater than in any other hospital

in Rome, being upwards of 17 per cent., owing to the insalubrious situation in which it is placed, and to its admitting many old people affected with chronic diseases. A clinical ward and an obstetrical school has been added to this hospital (Dep. Inspector, Marquis A. Savorelli).

**San Giacomo in Augusta**, in the Corso, a surgical and Lock hospital for both sexes, with about 450 beds; the annual admissions about 2000 (Dep. Insp., Commendatore Placidi).

**La Consolazione or Santa Maria in Portico**, on the S.E. declivity of the Capitoline Hill, receives patients of both sexes for surgical diseases, and especially operations and accidents. The average number of patients is about 40. From being situated near the populous quarters of the Monti and Trastevere, most of the cases of stabling are taken to it. The wards are clean and airy, and the situation healthy, which will account in some measure for the low rate of mortality— $7\frac{1}{2}$  per cent. (Dep. Insp., Chevalier P. Pericoli).

**San Giovanni di Calabria, or dei Benfratelli**, in the island of the Tiber, is situated, curiously enough, on the site of an hospital attached in ancient times to the temple of Esculapius: its more recent name of *Fate bene, Fratelli*, "Do good, brethren," has been derived from the inscription on the begging-box of the friars of the order of the Spanish Saint Juan de Dios de Calabria, by whom it was founded in 1538; it only receives male patients affected with acute diseases. It has 74 beds, but the average number of patients does not exceed 40; the mortality  $7\frac{1}{2}$  per cent. This hospital may be considered as a private institution, being supported by contributions, and independent of the General Administration of the Roman hospitals. It is a model establishment in every respect. One of its wards, containing 20 beds, called the *Sala Amici*, has been fitted up with every comfort—from a legacy bequeathed by

a person whose name it bears—for paying patients (moderate charges).

**San Gallicano**, in the Trastevere, for diseases of the skin and for persons of both sexes. Average number of patients 100. The building, founded in 1724, is well suited for the purpose, and contains 2 large and well-ventilated wards with accommodation for 240 in-door patients. The principal cutaneous diseases found here are *psora* and *ringworm*, the latter very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze, Piperno, &c.

**Sta. Trinità de' Pellegrini**, near the Ponte de' Quattro Capi, an hospital chiefly for convalescents, where poor patients are removed from the other institutions: on their recovery they are admitted here for 3 days or more, and receive clothing if necessary on leaving. The average daily number of patients who are received amounts to 90. This institution forms a part of the great establishment for the reception of pilgrims, founded by S. Filippo Neri in 1500. In ordinary years about 4000 of these pilgrims were lodged in it, but in those of Jubilees (every quarter of a century) 300,000 have received relief; in 1625, as many as 582,760; in 1725, 382,140; and in 1825, 263,592 pilgrims were assisted here. Since the change of Government, and the virtual abolition of jubilees and pilgrimages, as far as regards the lower classes, these numbers have greatly diminished.

**San Rocco**, a small lying-in hospital, near the Port of the Ripetta, with 26 beds; although with seldom more than 10 inmates, there is great liberality as to the admission of patients, and it is very judiciously managed.

**Santa Galla**, via Bocca della Verità, for skin disease convalescents.

**Ospedale Torlonia**, an hospital situated on the ascent to the Ch. of Sa

Onofrio, founded and very liberally supported by the Princes Torlonia, for patients labouring under diseases of the eyes, and for surgical cases when operations are necessary. It is admirably attended to by Sisters of Charity. Attached to it is a home for orphans (*Orfanatrofio*) founded by the same prince; the institution is situated in a healthy situation, with a large garden.

**Bambin Gesu**, founded in 1869 by some private citizens for children suffering from acute diseases.

**Santa Maria in Capella**, founded by the Doria-Pamfilii family for chronic patients.

The little company of **Mary**, for nursing the sick at their own homes. 44, Via Sporza.

The principal military hospitals are in the ex-convents of S. Eusebio and S. Antonio on the Esquiline, and a very important one adjoining the Villa Casalis, on the Cœlian Hill.

A work entitled 'Resoconto degli Ospedali di Roma,' published by the "Commissione degli Ospedali di Roma," at the end of each year, will interest the professional visitor.

In addition to these public hospitals, there are several small institutions, of a more private nature, belonging to different nations and corporations: the Germans, Spaniards, Portuguese, Lombards, Florentines, and Lucchese have each their separate hospitals; the **German Protestant Hospital**, founded by subscriptions, chiefly at the instigation of the late Chevalier Bunsen, on the Monte Caprino, near the Capitol, for poor Protestants, deserves particular mention. It can accommodate 8 or 10 patients, received gratuitously, or, if they can afford it, on payment of a small daily contribution. The hospital is under the protection of the *German Embassy*, near to which it is situated and occupies a floor in a large building overlooking the Forum and the Pala-

tine. This hospital is well deserving of the support of our countrymen who visit Rome.

The **Italian Protestant Hospital** in the Trastevere quarter directed by Dr Gason is mentioned at p. 12.

**St. Paul's Home** (for trained nurses, see p. 13), 61, Via Palestro. Travellers taken ill in Rome can be received in here and nursed. They will find every comfort and can be attended by their own doctors.

The **Ospizio di San Michele** is supposed to occupy the site of the sacred grove dedicated to the goddess Furina, in which Caius Gracchus was killed B.C. 123. It stands overlooking the port of Ripa Grande, in the Trastevere, and is an immense establishment, formerly intended as an asylum for poor children and infirm persons; but of late years converted into an institution for industrial purposes. The hospital, properly so called, now consists of a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which drawing, painting, music, sculpture, &c., are taught: in the industrial portion upwards of 800 persons are employed. The school of arts has produced some men of eminence, amongst others the celebrated engravers Calamata and Mercurij. Annexed to this hospital, but entirely distinct from it, is a large prison.

**Workhouse of Sta. Maria degli Angeli**.—This establishment, founded by Leo XII. in 1824, in the granaries of the Government, at the Baths of Diocletian, contains nearly 1000 boys and girls, chiefly orphans, including about 100 deaf and dumb, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, and girls brought up for domestic service. The establishment is supported entirely by the City, the yearly expense being 300,000 fr. An addition has been made to this extensive institution by

the foundation of a hospital for the blind, by H. M. Queen Margaret, whose name this department bears. It is situated in the convent of Sta. Sabina, on the Aventine. A *workhouse*, for old people in Rome has been recently created by the Municipality in the Convents of S. Cosimato and S. Gregorio.

---

§ 9. LIBRARIES.

The principal public and private libraries in Rome having been already described, together with the palaces and convents in which they are situated, the present § (9) will serve chiefly as a reference to those descriptions, as well as to mention the new collections not previously so described.

**Alessandrina** (page 269), *University*. Open daily, save Sundays, Oct. to March, 8 to 2, and 6 to 9 P.M. It possesses about 90,000 vols.

**Angelica** (page 210), *Convent of St. Agostino*. Daily 9 to 2, save Sundays, Thursdays, and festivals. Closed in Oct. The entrance to this celebrated library is by a door on the rt. of the Church of St. Agostino. About 150,000 vols., and 2000 MSS.

**Barberini** (page 363), *B. Palace*. Thursdays 9 to 2. Closed from middle Sept. to end of Oct. 60,000 vols., and 10,000 precious MSS.

**Capitolina**. In the Senator's palace on the Capitol. Founded in 1873 for the use of the municipal employés. Open every day except Sundays, from 9 to 3. Above 3000 vols.

**Casanatense** (page 242), *Ex-convent of the Minerva*. Daily 9 to 3; save Sundays, Thursdays, and festivals. 200,000 vols., 2000 MSS. Connected, by a bridge, with the Vittorio Emanuele Library.

**Chigiana** (page 369), *Chigi Palace*. Apply to the Prince, or his librarian, for admission. On Thursdays from 9 to 12. Closed in summer. 50,000 vols., 2000 MSS.

**Corsiniana** (page 373), *Corsini Palace*, 5th Nov. to 30th April, daily (excepting Sunday and Wednesday), 1 to 4; May 1st to July 31st, 2 to 5. Closed from 1st Aug. to 4th Nov. 60,000 vols., 3000 MSS., and a very fine collection of engravings.

**Frankliniana**, 95, Piazza del Biscone. A circulating library for the diffusion of knowledge, founded in 1871.

**Lancisiana**. In the palace adjoining to the Hospital of San Spirito. Daily from 8 to 2.30. 20,000 vols., chiefly on medical subjects.

**Santa Cecilia**, 18, Via dei Greci. Daily, except Sundays, from 9 to 3. 10,000 vols., exclusively on music.

**Sartiana** (page 394), *St. Luke's Academy*. In course of arrangement. 15,000 vols., chiefly on art. Open, except Sundays and festivals, from 9 to 3 in winter, and 8 to 2 in summer.

**Vallicelliana** (page 249), *Monastery of the Chiesa Nuova*. Mon., Thurs. & Sat., 10 to 3. 20,000 vols., 2000 MSS.

**Vaticana** (page 317), *Vatican Palace*. Daily, by special permission, from 9 to 3, on the same days as the Museum of Sculpture. 200,000 vols., about 25,500 MSS.

**Vittorio Emanuele** (page 355), *Kücherian Museum*. Daily from 9 to 3, and in winter from 7 to 10 P.M. This new national library owes its nucleus to the Jesuits' library collected in the Collegio Romano, which comprised about 65,000 vols., among which many rare, ancient, and modern works, and 2000 vols. of miscellanies, forming a collection almost unique of its kind. In addition to this, the books and manuscripts of fifty-nine suppressed monasteries in Rome have been arranged on the shelves of the Vittorio Emanuele Library, which is consequently very rich in ascetic and contemplative works, containing about 450,000 vols. and 5000 MSS. The accommodation for students is very

comfortable. There are nearly 300 reviews in modern languages.

**German Institute**, Via di Monte Caprino (on the Capitol).—Open daily, except Fri. & Sun., 10 to 1 and 2 to 4; Sun. 11.30 to 1.

#### § 10. LITERARY AND ART ACADEMIES.

**Accademia degli Arcadi**, *Palazzo Attems*, 8, Via dell' Apollinare.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded in 1690 by Gravina and Crescimbeni. Its laws were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called shepherds; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its force was played with all gravity during the 18th century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788 Goethe was enrolled as an Arcadian, by the title of *Megalio Melpomenio*; and received, under the academic seal, a grant of the lands entitled the *Melpomenian Fields*, sacred to the *Tragic Muse*. The Arcadia has survived all the changes of Italy. Its literary vitality has been checked, however, by *political innovations*, and its *time-honoured publication*, the '*Giornale Arcadico*,' now rarely appears,

although the society itself continues to hold its meetings in the pastoral grove of St. Onofrio, on the Janiculum, in the summer months, when declamations in Arcadian prose and verse are indulged in to a great extent.

**Accademia Archeologica**. A Pontifical institution of learned men devoted to antiquarian researches and publications. It has no regular existence now; but holds its sittings occasionally in the College of the Propaganda.

**Accademia di St. Cecilia**, Hon. President, H.M. King Humbert I.—This institution, of some antiquity, bears the same relation to music as the Academy of St. Luke does to the fine arts. It has members and professors, and confers honorary diplomas. In connection with the Academy, a musical Lyceum was established in 1876 at No. 8, Via dei Greci. The most distinguished professors attend to give lessons.

**Accademia Filarmonica**, an institution which affords proof of the taste for music among the educated classes of Rome. The academy is under the direction of a president and council, and holds its assemblies in the Pamfili Palace, on the Piazza Navona, where concerts are given during Advent and Lent. These assemblies are often very brilliant. Foreign visitors will be able to procure admission on application to the president, or to the members of the Academy. There are several other similar academies.

**Accademia de' Lincei**, so called from its device of a lynx, emblematical of watchfulness—the earliest scientific society in Italy, founded in 1603 by Prince Federigo Cesi, who established it in his palace. Among other celebrated men who first joined the academy were Fabio Colonna, author of the botanical work '*Fitobasano*;' the Latin scholar and naturalist, *Stelluti*, of Fabriano; the great Galileo; the poet *Tassoni*; *Cassiano del Pozzo*; and many others, who, however, after



the death of their founder, Prince Cesi, gradually dispersed, so that after 1651 the Academy virtually ceased to exist.

On the 3rd July, 1847, Pius IX. founded the *Pontifical Academy of the Nuovi Lincei*, which in some degree recovered the scientific importance of the former Academy, but did not keep up with the scientific progress of Europe during the last 20 years of that Pontiff's reign.

In 1875 the Academy was reformed, and dropped the title of *Pontifical*. A section of moral, historical, and philological science was added to the sole pre-existing one of physical, mathematical, and natural science, and the presidency was conferred on the then Minister of Finance, Quintino Sella. It has since made great progress and much increased the number of its members and correspondents. The meetings of the Academy are held on the first Sunday of every month at the Capitol, and its transactions are published regularly in a very voluminous form. It possesses a library of 16,000 volumes, many autographs, and a great collection of periodicals.

The *Pontifical Academy of the Nuovi Lincei*, mentioned above, still exists as a separate institution, and meets at the Propaganda college.

**Academy of St. Luke, No. 44, Via Bonella, near the Forum.**—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the confraternity of painters with the ch. adjoining, formerly dedicated to St. Martina. The academy is composed of painters, sculptors, and architects. The several schools, now placed under Government superintendence, have been transferred to the Hemicycle in Via di Ripetta. The academy possesses a valuable gallery (see p. 359).

**Accademia Tiberina**, founded in 1812 for the promotion of historical studies, especially those relating to Rome and the physical sciences; the meetings take place on Sundays in the Palazzo Altamps.

**Archæological Institute** (*Istituto di Corrispondenza Archeologica*), founded in 1829 by a few German savans residing in Rome, under the auspices of the king of Prussia. Many eminent German scholars have delivered lectures at the Institute; and Bunsen, Gerhard, Lepsius, and Braun have contributed largely to the Transactions it has published—a most interesting collection on Archæological Science. The impulse given to this institution during the last half century by the learned Dr. Henzen will be long remembered by his colleagues and friends, who had to deplore his death, on the very scene of his labours, on the 27th of January, 1887. The meetings are held weekly during the winter season, generally on Fridays at 3 P.M., to which strangers are freely admitted, in the apartments of the Institute adjoining the German Embassy in the Via di Monte Caprino, when papers are read on archæological subjects. In consequence of recent changes in the organization of this establishment, its monthly bulletin in Italian alone continues to be published in Rome (at Loescher's), but the *Annali* (trimestral) and *Monumenti* (annual) will henceforth appear in German at Berlin. The library is considered as the best existing for the study of archæology, and can be visited on the applicant presenting the secretary a letter of introduction from his consul.

**British Academy of Fine Arts in Rome.**—This Institution was founded in 1823 for the maintenance of a free and permanent school, chiefly for study from living models, for the benefit of all British artists visiting or residing in Rome. The funds were raised by voluntary donations, His Majesty George IV. heading the list of subscribers with 200*l.* The capital of the Academy is vested in four Trustees,—Messrs. William Davies, Alexander Macdonald, Holme Cardwell, and Arthur J. Strutt, and its management is conducted by a committee chosen yearly by ballot from among the resident members. President, F. Allan Fraser, Esq.; Vice-President, C. Poincaré

Esq.; Secretary, Mr. P. Jourdan. The Academy is now located in the Via San Nicola Tolentino, 22, and is open during the winter months for evening study from the nude model. There is occasionally a costume class for study from living models, open to subscribers. The institution possesses a library including some valuable works on different branches of the fine arts, as well as a collection of casts from the antique for the use of students. Unlike the Art Institutions of other countries, which are encouraged and assisted abroad by their respective Governments, the British Academy in Rome receives no such help, so that the patrons and lovers of art will do well to contribute to its funds. Mr. P. A. Fraser in 1877 made a generous donation of 1000*l.* to the institution, and thus set an example that has been liberally followed.

**British and American Archæological Society.**—This society was founded in 1865. Its object is to promote the study of archæology, especially among English-speaking people. It possesses a library consisting of works on history, art, and archæology, most of which may be borrowed by the subscribers. During the winter lectures are delivered weekly in the rooms of the society, and sites of special interest, or where recent discoveries have been made, are visited under the guidance of archæologists. A Journal of the Proceedings of the society is published annually. Subscribers are either members or associates. Members are elected by the Council and are limited to those who have paid some attention to archæological studies. Associates for the season (ladies or gentlemen) are admitted by the Secretary, subject to the approval of the Council. The subscription is 25 lire per annum for members, 25 lire per session for associates, and 10 lire for each additional member of the same family. The President of the society is the *Rt. Hon. Sir J. Savile Lumley, G.C.B., H.B.M.'s Ambassador* at Rome. All information can be obtained at the society's rooms, 76, Via della Croce,

every week day morning during the session (December to May) between 10 and 11. This society merits the support of British and American visitors to Rome.

**The Academy of France for the Fine Arts** is located in the Villa Medici, on the Pincian, where French students who gain the "*Prix de Rome*," in painting, sculpture, architecture, engraving, or music, are maintained by the French Government for from 3 to 5 years. There is an annual exhibition of their works in the spring, previous to their being sent to Paris. The present director is M. Cabat, the eminent landscape painter, and member of the Institute.

**The French School of Archæology** was founded in 1873 by M. Thiers, then President of the French Republic, for a preparatory residence in Rome of students destined to the similar French establishment in Athens. The director is M. E. Leblant. The institution is located in the Farnese Palace, above the Embassy.

**The Spanish Academy of Fine Arts** is established in the Convent of St. Pietro Montorio, of which a portion was restored and adapted for the purpose in 1879, at the expense of the Spanish Government, to whom the protectorate of the church belongs. The director is Sig. Palmeroli.

**Commissione Archeologica Municipale**, a committee of eight archæologists appointed by the City of Rome to superintend and illustrate the discoveries made within the walls. The works of art and other antiquities brought to light in Rome since 1871 are described in the monthly bulletin published by this Commission, under the learned direction of the Commendatore Rodolfo Lanciani.

**Artistic Congregation of the Pantheon.**—Offices in the attic chambers of that building. The object of the society is the advancement of art, for which purposes it invites young artists

to compete for prizes in sculpture, painting, and architecture.

The literary, artistic, and scientific societies in Rome, of quite recent date, are far too numerous to specify.

—•—

§ 11. MEDIEVAL TOWERS AND  
CAMPANILI.

**Tor de' Conti**, a huge brick tower in the street of the same name, at the corner of Piazza delle Carrette, was erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both popes of the Conti family, from whom the tower derives its name. Originally of stone, and based upon square tufa blocks used in some building of the kingly period, but subsequently cased with brick and strengthened with buttresses, this tower consisted of three storeys of great altitude, and is referred to by Petrarck, in one of his letters, as "Turris illa toto orbe unica quæ comitum dicebatur." It formed, like other towers of the same kind, a fortress during the troubled middle ages. The battlemented summit was injured by the earthquake of 1348, the tower itself was partly pulled down by Urban VIII., and reduced to its present form by Alexander VII. in 1655. The view from the summit will well repay the fatigue of the ascent. This tower is supposed to stand upon the site of the temple of Tellus, which was situated near the house of Spurius Cassius, the Consul, who in B.C. 485 was hurled from the Tarpeian rock.

**Torre delle Milizie**, on the W. slope of the Quirinal, in the Via Nazionale, and within the grounds of Sta. Caterina da Siena, which convent was built on the ruins of the castle connected with the tower. This lofty brick tower was long called the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome; but the masonry of this building shows that it is of mediæval construction. It

rises on a broad and lofty base, overlooking Trajan's Forum, and standing on a site once occupied by the barracks of that Emperor's troops. It is generally attributed to Pandolfo della Suburra, senator of Rome, in 1210. In the second half of that century it belonged to the Annibaldi family, and in the following one passed into the hands of the Gaetani.

There are two well-preserved specimens of smaller mediæval towers in the same neighbourhood; one, the **Torre del Grillo**, at the corner of the Via del Grillo, behind the Forum of Augustus; and the other at the corner of Via delle tre Cannelle and Via Nazionale, which has the armorial column of the Colonnas upon it; some good ancient architectural sculptures are built into one side by a certain *Gualdus Arimini*, as stated on an inscription beneath. Unfortunately this fine mediæval construction is horribly disfigured by a showy gimcrack slip of a house, which the ædile authorities of Rome have recently allowed to be run up on the eastern flank of the tower, covering it nearly to its battlements. Both these towers are square, of fine brickwork, and surmounted by a gallery or projecting parapet, the supports of which, in white marble, still remain.

The **Torre Millina**, at the corner of the Via dell' Anima, leading out of the Piazza Navona, is also a good specimen of these family strongholds, as likewise the **Torre Sanguigna** in the street of that name.

There are 2 similar towers, but less well preserved, behind the ch. of S. Martino Monti (p. 251), in the valley between the Esquiline and Viminal hills, and several mutilated ones in the Trastevere; that at the N. extremity of the Ponte Sisto bears the name of the Pierleone family. The one called the **Tor di Forti**, attached to a stronghold of the Counts of Anguillara, near the Piazza de San Crisogono, dates from the 13th or 14th century.

In the Via de' Portoghesi, No. 18, is the **Torre della Scimia**, erected about

1450. "At one angle of the tower is a shrine of the Virgin with a lamp. Three or four centuries ago the adjoining palace was inhabited by a nobleman who had an only son and a large pet monkey. One day the monkey caught the infant up, and clambered to this lofty turret, and sat there with him in his arms, grinning and chattering like the devil himself. The father was in despair, but was afraid to pursue the monkey lest he should fling the child from the height of the tower, and make his escape. At last he vowed that if the boy were safely restored to him he would build a shrine at the summit of the tower, and cause it to be kept as a sacred place for ever. By-and-by the monkey came down and deposited the child on the ground; the father fulfilled his vow, built the shrine, and made it obligatory on all future possessors of the palace to keep the lamp burning before it. Centuries have passed; the property has changed hands, but still there is the shrine on the giddy top of the tower far aloft over the street, on the very spot where the monkey sat, and there burns the lamp in memory of the father's vow."—*N. Hawthorne.*

The Campanili, or bell-towers, are amongst the most unaltered of the mediæval ecclesiastical edifices of Rome, that of Santa Maria Maggiore being, perhaps, the best preserved. They are built on an uniform plan, consisting of several stories of elegant brickwork, separated by cornices of terra-cotta or marble; the basement story is in general plain, double the height of the others, without windows, and originally with an entrance—the upper stories, of which the general number is 6, containing on each side 2 round arches, now mostly closed, the 2 or 3 uppermost having also circular arches, but open, and separated by stumpy marble columns: these served, as they still do, as the bell-lofts; on some there is a niche for a statue of the Virgin (Sta. Francesca Romana, Sta. Croce). The surface does not appear to have been covered with stucco in any part, nor indeed was it

required from the elegance of the brick construction; but in those still well preserved have been let in circular or cruciform slabs of red and green porphyry, of green and blue smalt, and even of bronze; none appear to have been crowned originally with spires, but to have been terminated by a flat terrace over the uppermost bell-loft, and surrounded by a decorated cornice, some of white marble. There is some variation in the disposition of the upper lofts, that of Sta. Pudenziana being one of the most elegant in this respect. There is no general rule as to the position of these Campanili with regard to the sacred edifices to which they were attached: in some cases they are entirely detached (SS. Giovanni e Paolo), in others on the sides of the principal entrances to the churches (Sta. Maria Maggiore, Sta. Pudenziana), whilst in others still they are built at the extremity of the transepts (Sta. Croce and S. Lorenzo). As far as can be ascertained, these towers date from the middle of the 12th to the beginning of the 14th century. The principal and best preserved are those of Sta. Maria Maggiore (1376), S. Maria in Cosmedin (1119), Sta. Pudenziana (1130), Sta. Francesca Romana (1200); SS. Giovanni e Paolo on the Cœlian (1216), S. Alessio on the Aventine (1217), San Lorenzo fuori le Mura (1216), S. Maria in Trastevere (1140), S. Giorgio (1280), and S. Crisogono; the two latter have been a good deal altered by restorations, and have had stumpy spires added. This style of construction appears to have been followed from the 12th to the 16th centy., the earliest existing being that of S. Praxede, the latest that of Santo Spirito in Sassia, an extremely elegant Campanile, with 4 tiers of double recessed arches, erected in the Pontificate of Sixtus IV. (1485).

—♦—

§ 12. PIAZZAS.

The Piazza del Popolo, at the N. extremity of the city, designed by

Valadier under Pius VII., forms a nobly impressive entrance into Rome. This and the other piazzas worthy of note, and all the great squares in front of the principal churches, are sufficiently described in the account of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is the

Piazza di Pasquino, adjoining the Braschi Palace, at the S. end of the Piazza Navona. It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient one found here in the 16th centy., and considered to represent Menelaus supporting the dead body of Patroclus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Baldinucci, in his *Life of Bernini*, tells us that it was considered by that sculptor the finest fragment of antiquity in Rome. It derives its modern name from a tailor called Pasquino, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquinade*, and has thus become European. The statue of Marforio (or Ocean), which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the museum of the Capitol, the Pope wished to remove Pasquin also; but the Duke di Braschi, to whom it belonged, would not give his consent. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Suessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before. Until the introduction of a free press, the Romans seemed to regard Pasquino as part of their social

system: he was in some measure the organ of public opinion, and there was scarcely an event upon which he did not pronounce judgment. Some of his sayings were very witty, and fully maintained the character of his fellow-citizens for satirical epigrams and repartee. On the visit of the emperor Francis of Austria to Rome, the following appeared:—“*Gaudium urbis, Fletus provinciarum, Risus mundi.*” During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of 2 bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, with the inscription “*Munificentia Pii Sexti.*” Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pasquin immediately exhibited this criticism:—

“Canova questa volta l' ha sbagliata,  
Ha l' Italia vestita, ed è spogliata.”

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

“L'Altissimo in sù, ci manda la tempesta,  
L'Altissimo qua giù, ci toglia quel che resta,  
E fra le Due Altissimi,  
Stiamo noi mallissimi.”

His satires frequently consist of dialogues, of which the following are fair examples:—

“I Francesi son' tutti ladri.  
Non tutti—ma Buonaparte.”

His distich on the appointment of Holstenius and his 2 successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

“Præfuit hæreticus. Post hunc, schismaticus.  
At nunc  
Præest Turca. Petri bibliotheca, vale!”

Another remarkable saying is recorded

in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, "Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?" *Contra folium, quod vento rapitur, ostendis potentiam tuam, et stipulam siccam persequeris?*

In the new quarter on the Esquiline the Piazza dell' Indipendenza is a fine square, surrounded with villa residences, but the dimensions of the Piazza Vittorio Emanuele, between the Basilicas of S. Maria Maggiore and S. John Lateran, make it one of the finest modern squares in Europe.

The other principal squares, in the new quarter of the Esquiline, are those of Dante, Guglielmo Pepe, and Manfredi Fanti.

---

#### § 13. PROMENADES AND PUBLIC GARDENS.

**Pincian Hill.**—The most beautiful and frequented promenade in Rome is that on the *Monte Pincio*, occupying all the level space between the Muro Torto and the gardens of the Villa Medicis. These gardens are approached by a fine drive rising from the Piazza del Popolo, constructed in the reign of Pius VII. On this ascent has been placed as a fountain an immense urn in Egyptian granite, discovered in the Piazza di Venezia, but originally found in a vineyard beyond the Porta S. Lorenzo; it is one of the largest masses of this material in Rome, measuring more than 850 cubic feet. The other ascents are from the Piazza di Spagna, passing before the ch. of la Trinità de' Monti and the Villa Medici. The gardens are handsomely laid out in flower-beds, drives, and walks. In the centre is the obelisk, discovered in the Circus of Varranus, and dedicated by Hadrian to Antinous. From the terraces overlooking the Piazza del Popolo we enjoy one of the finest prospects of

Rome, with the Vatican and Janiculum hills in the background.

In the Gardens are a fountain, with an hydraulic clock, supplied by the Marcian Aqueduct, and a gymnastic-yard for children.

The *Passeggiata di S. Gregorio*, between the ch. of that name and the Colosseum, is planted with mimosas, and affords an agreeable place of resort for the inhabitants of the neighbouring quarters during the heat of the summer months.

The *Giardino di Termini*, between the Via Nazionale and the railway station, is a triangular space planted with trees grouped round the beautiful basin and jet of Marcian water.

About half a mile outside the Porta Pia, a good carriage drive (3 m. long), called *Via dei Monti Parioli*, strikes off l. to Acqua Acetosa on the Tiber. The shortest way back is by the Arco Seuro Road to the Palace of Papa Giulio and the Porta del Popolo; but the drive may be prolonged by following the l. bank of the Tiber and Ponte Molle: returning to Rome by the Via di Porta Angelica, between the river and Monte Mario.

**Giardino del Gianicolo**, a very pretty public garden between the Ch. of S. Pietro Montorio and the Fontana Paolina. It commands an extensive view.

**Passeggiata del Gianicolo.**—The entrance gate is on the right of the road leading to Porta S. Pancrazio, opposite the Fontana Paolina and under the Savorelli Villa. This promenade affords a lovely panorama over Rome, communicating also by a steep descent for pedestrians, with the garden of the Corsini Palace, now public property.

The drive continues along the summit of the hill to Monte Mario and the Convent of S. Onofrio. It commands fine panoramic views of the city and Campagna, and descends to the Borgo Santo Spirito on the rt. bank of the Tiber.

---

## § 14. PROTESTANT CEMETERY.

The Protestant Burial-ground is situated near the Porta di S. Paolo, close to the Pyramid of Caius Cestius. The cemetery has an air of romantic beauty which forms a striking contrast to the tomb of the ancient Roman and the massive city walls and towers which overlook it. Among those who are buried here are the poets Shelley and Keats; Richard Wyatt, John Gibson, and Laurence Macdonald, the sculptors, and John Bell the celebrated surgeon. Near the entrance of the old cemetery, now no longer used, is the monument of John Keats, with the following inscription:—"This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: 'Here lies one whose name was writ in water.' February 24, 1821." This monument was repaired in the spring of 1875, under the direction of Sir Vincent Eyre. The late Mr. Warrington Wood executed for it, at his own expense, a marble medallion portrait of Keats, from a mask in the possession of the late Mr. Severn, the poet's intimate friend. The grave of John Bell, the eminent writer on anatomy and surgery, is close by. The tombstone of Shelley is in the upper part of the new burial-ground, under the Aurelian wall, with this inscription:—"Percy Bysshe Shelley. Cor Cordium. Natus IV Aug. MDCXCII. obiit VIII Jul. MDCCCXXII.

"Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange."

The expression *Cor Cordium*, "the heart of hearts," is in allusion to the story that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. The poet's own description of this cemetery is touchingly appropriate:—"The English burying-place is a green slope near the walls, under the pyramidal tomb of Cestius, and, as I think,

the most beautiful and solemn cemetery I ever beheld. To see the sun shining on its bright grass, fresh, when we visited it, with the autumnal dews, and hear the whispering of the wind among the leaves of the trees which have overgrown the tomb of Cestius, and the soil which is stirring in the sun-warm earth, and to mark the tombs, mostly of women and young people who were buried there, one might, if one were to die, desire the sleep they seem to sleep." See also Shelley's poem "Adonais," in which the cemetery and the pyramid of Cestius are mentioned. By far the greater number of monuments bear the names of Englishmen. Many of the monuments are in good taste. Worthy of attention in its simplicity is the plain travertine slab, erected by the Hon. Capt. Spencer, R.N., to 5 British sailors who were drowned, "when on duty from their ship off Fiumicino, in May, 1825, as a testimony of respect and regret of their captain." Near the entrance is a memorial raised to Chev. Kæstner by his friends, chiefly English. The grave of John Gibson is in the upper part of the new cemetery, near those of Mr. Woodward, long clergyman of the British Protestant Church, and of the popular Roman banker, Mr. E. Macbean. The building in the lower part of the cemetery is a hall for the temporary reception of corpses of any nationality, intended to be sent abroad for interment. It was erected by the mother of General King, U.S. Minister at Rome. The ground is remarkably well and neatly kept. A sum amounting to about 5000 fr., subscribed by British and other Protestants, is invested in the Italian funds, the interest of which is applied to defray the salary of a keeper, who is always in attendance, and for the expenses of repairs.

## § 15. VILLAS (MODERN).

The riches, taste, and learning of successive popes and cardinals have

endowed Rome with villas, which, by their architecture, decorations, and invaluable collections of paintings and statues, have for centuries excited the admiration of intellectual travellers.

The inconstancy of fortune has obliged some noble proprietors to disperse their hereditary art treasures, but the following list will suffice to show how much still remains to excite our gratitude towards the original collectors.

Villa Albani (purchased by the late Prince Torlonia, with all its contents, for a sum exceeding 125,000*l.* sterling). Admittance on Tuesdays from 12 to 4, by an order, to be obtained at the bank of Messrs. Spada and Flamini, Via Condotti, or through a banker. The Casino stands a short distance on the rt. beyond the Porta Salara, and was built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchionni. "Here," says Forsyth, "is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticoes and such saloons to receive it as an old Roman would have done; porticoes where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view." At the first French invasion the Albani family incurred the displeasure of Napoleon, who carried off from the villa 294 pieces of sculpture. At the peace of 1815, the spoils, which had been sent to Paris, were restored to prince Albani, who, being unwilling or unable to incur the expense of their removal, sold them, with the single exception of the Antinous, to the king of Bavaria. Notwith-

[*Rome.*]

standing these losses, the villa is still rich, being surpassed only by the Museums of the Vatican and the Capitol. The objects of art are contained in the *Casino* and the *Coffee-house*, but the lovely gardens have been much cut up latterly by building.

I. The Casino consists of a fine porticus, decorated with columns of granite and cipollino, surmounted by a suite of halls, and having on each side wings in the form of galleries, opening from as many vestibules, all of which are decorated with sculptures. A catalogue is sold on the spot; each object has its name attached. Commencing with the **Great Porticus**, the most remarkable objects in it are sitting statues of (51) Augustus, and (79) Agrippina, (54) of Tiberius, and (61) of a female, supposed to be Faustina. Statues in niches of (55) Tiberius, (59) Lucius Verus, (64) Trajan, (72) Marcus Aurelius, (77) Antoninus Pius, and (82) Hadrian; few, if any, of these statues have, however, their original heads. (66, 74) 2 altars with reliefs of a dance of the Hours and 3 fine basins in pavonazzetto and cippolino marble. Of the many hermes, that of (52) Mercury with a Greek inscription is the most interesting.

On the l. of the portico is (II.) the Vestibule or **Atrio delle Cariatidi**, so called from a (19) statue of a Caryatid, bearing on the back of the basket the names of the sculptors Criton and Nicholas of Athens, who are supposed to have lived in the time of Augustus; on each side are (16-24) statues of Canephore. From the vestibule opens the l. gallery, used as a conservatory, in which are placed a series of busts, the most deserving of notice being those of (48) Alexander the Great, (45) Scipio Africanus, (40) Hannibal, Homer, and Epicurus; of the statues in the niches—(46) a male figure grasping a dagger, called Brutus, probably a combatant in the arena; (110) a Faun with fruit in his lion-skin covering, a Muse, and a handsome Vase, with dolphins for the



handles. Returning through the great porticus, on the rt. are a series of rooms forming the corresponding wing of the casino, a vestibule, followed by the Conservatory, out of which opens a series of smaller rooms, divided off as follows:—

1. **Atrio di Giunone**, contains statue of (93) Juno and several busts. 2. **The Second Gallery**, with several statues; (106) a Faun and young Bacchus, in the centre a vase with Bacchanalian reliefs; (120) Cains Cæsar, the son of Augustus; hermes of (158) Euripides, (118) Seneca, and (112) Numa. The next room, 3. **Sala delle Colonne**, with an ancient mosaic pavement, has a remarkable column of alabaster of the variety called *Fiorito*, found near the Emporium. The sarcophagus (131) which stands here, with reliefs of the marriage of Peleus and Thetis, has been pronounced by Winckelmann to be one of the finest bas-reliefs in existence; a circular altar with reliefs representing a triumphal dance; (132) a good bust of Lucius Verus; an Etruscan priestess; (143) Livia sacrificing. 4th Room, **Gabinetto Primo**, or of the *Terra-cottas*.—(161) A curious bas-relief representing Diogenes in a large jar receiving Alexander; (164) a bas-relief of Dædalus and Icarus in rosso-antico; a colossal mask of a river-god; (165) an ancient fresco representing a landscape; several interesting terra-cotta bas-reliefs, found in the grounds of the Villa Caserta, now the Convent of the Liguorini, on the Esquiline, the most remarkable being, (181) Minerva presenting a sail to the Argonauts in the fitting out of the ship *Argo*; Latona and Artemis; a frieze of the Hours; Silenus in a bacchanalian scene, &c. 6th Room, **Gabinetto Secondo**.—In the centre a large tazza with the Labours of Hercules, found near the temple of that demi-god erected by Domitian on the Via Appia; (195) statue of Leda and the Swan; on the walls are several Roman inscriptions. 7th Room, **Gabinetto Terzo**.—(205) Small bas-relief representing Iphigenia in Tauris recognizing Orestes and Pylades; (222) an

interesting mosaic of the Nile, with several of the animals inhabiting its banks; (202) a bas-relief in pavonazzetto marble of a bacchanalian feast; several Roman inscriptions. 8th Room, **Gabinetto Quarto**.—(219) A Faun in Parian marble. This room opens on a terrace shaded with ilexes, leading to the *Bigliardo*, and on which are placed numerous sepulchral cippi, bas-reliefs, inscriptions, &c. Over the door is (223) a bas-relief, supposed to represent Achilles and Memnon. The *Bigliardo* is handsomely decorated with marbles, and has a few indifferent statues. Returning to the Great Portico of the *Casino*, from an oval vestibule opens a flight of steps leading to the 1st floor of the palace; in this vestibule are statues of Ceres and Isis, Bacchus and Hercules, and some colossal masks. At the foot of the staircase are a statue of Rome triumphant; and an ancient painting of two females, called *Livia* and *Octavia*, sacrificing to Mars; and as we ascend (885) bas-reliefs of the death of the children of Niobe; (895) a colossal mask in rosso-antico; and over the side doors (893) fragments of friezes, supposed to represent the distribution of corn to the people by Antoninus Pius in honour of his wife, and a procession of draped females, called the orphan children of *Faustina*.

**APARTMENTS ON 1ST FLOOR**.—In the wall opposite the foot of the stairs is a *Quadratus Maximus*, or arithmetical puzzle, cut in marble.

**Sala Ovale**; (905) a good sitting statue of Apollo. The statues round the room are (906) an athlete attributed to Stephanos, a pupil of Praxiteles; (915) a Cupid bending his bow; (913) Fauns; a Silenus; and (922) a Mercury. On each side of the window are 2 very good columns of *giulio-antico*; and above a curious bas-relief of a race of children; in which are represented the *carceres* of a circus. The door on the rt. leads into the

**Galleria Nobile**, a fine room, opening out of which are several smaller

nes: the roof is painted by Mengs, and represents Parnassus with Apollo and the Muses; the walls are richly ornamented with marbles and mosaics, and have several bas-reliefs let into them, the most remarkable of which are (1008) Hercules and the Hesperides; (1009) Dædalus and Icarus; (1013) a male personage called Antinous holding a horse in front of a Corinthian porch; figures of Antoninus with the educeus, and Faustina, personifying Peace and Rome. Over the principal entrance (1014) a bas-relief in the archaic style, representing a sacrifice, with a Corinthian temple in the background: the figures sacrificing are those of Victory, Diana, Venus, and Apollo. (1023) Busts of Gordian III., and (1026) of Messalina; heads in white marble, busts in alabaster.

In the 1st Room on the rt. are hermes busts of (1040) Socrates, (1034) Theophrastus, and (1436) Hippocrates, and over the chimney (1031) a very ancient bas-relief of Zethus, Antiope, and Amphion. The frescoes of ancient edifices on the walls are by *P. Anesi*; the Venus and Cupid on the roof drawn by swans by *Becciarari*. In the 2nd and 3rd room is a collection of pictures removed from the Palazzo Albani, at Rome, the best of which are (2nd room)—(7) *Guido Rani*, the Mater Dolorosa; (14) *Luercino*, a saint; (64) *Caravaggio*, fruit-seller; (56, 57) *Luca Giordano*, children; (74) *Giorgione* (?), man's portrait; (77) *Manfredi*, the Good Samaritan. 3rd room, (136) *Domenichino*, man's portrait; (37) *Perugino*, a painting in 5 compartments, representing the adoration of the infant Saviour by the Virgin with saints, the Crucifixion, the Magdalen, and an Assumption, signed and dated 1491, consequently one of *Perugino's* early works. (36) *Nicolo da Munno*, a large Ancona in compartments. *Giulio Romano*, 2 compositions in water-colours of bacchanalian scenes. *Guido*, the head of an old man. *Titian*, small portrait of Paul III. *Luca Giordano* (?), 2 pictures of children. *Giorgione*, a good male portrait. *Tinveratto*, a Crucifixion, and another of the same subject attributed to *Vandyke*.

*Albano*, a small Holy Family. *Vanderwerf*, a Descent from the Cross. (35) *Luca Signorelli*, the Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donatorio, for whom the picture was painted; in the next room are (49) a small painting or sketch of the Transfiguration attributed to *Raphael* himself; it is about 4 ft. square, and stood formerly in the bedroom of the Princess Albani; (71) *Carlo Maratta*, the Death of the Virgin and Resurrection of Lazarus. Returning to the Galleria Nobile, the 1st Room on the left contains the celebrated bas-relief of ANTIPOUS CROWNED WITH THE LOTUS-FLOWER, found in the ruins of the Villa Adriana, and which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the sculptor's studio. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which has been transmitted to us."

2nd Room.—Four Etruscan sepulchral urns in alabaster from Volterra; (977) bas-reliefs or plaster casts, Hercules and Apollo contesting for the tripod; (990) a series of bas-reliefs in an archaic or Etruscan style, of a priestess before Berenice, the wife of Ptolemy Evergetes; and (980) of Leucothea with young Bacchus and Nymphs; (985) a large bas-relief of Lynceus and Pollux, a good piece of Greek sculpture, stated to have been brought from the Parthenon; statues of an Etruscan priest and priestess.

In the 3rd Room are some paintings, amongst others (18) a bacchanalian scene in Aquarello by *Giulio Romano*; (21) a portrait of Sir Thomas More attributed to *Holbein*. There are also some pictures by *Rosa da Tivoli*, a street view by the architect *Vasaitelli*, and some drawings by *Domenichino* for the frescoes in the Palazzo del Té Mantin. From this we enter the

Gabinetto at the eastern extremity of the casino, which contains several

good specimens of ancient art: (952) the bronze APOLLO SAUROCTONOS, about 1 ft. high, considered by Winckelmann as the original statue by Praxiteles, described by Pliny—it was found on the Aventine, and has been much restored; a small bronze statue of Minerva; (933) an ancient copy, also in bronze, of the Farnese Hercules; fine bas-relief of the Repose of Hercules, with a Greek inscription, and (960) another, in marble, supposed to be of the poet Persius; (948) a Diana in alabaster, with head and hands of bronze; (964) a legless statue of Æsop in Pentelic marble; (942) a small one of Diogenes.

In the remaining 3 rooms leading to the Sala Ovale have been placed a series of indifferent tapestries from Flemish designs, executed at Rome; some paintings by *Giorgione*, the 2 best (10 and 13) Bacchanalian scenes; in the 3rd or last, portraits of Card. Albani, the founder of the villa, by Carlo Maratta, of Clement XI., a picture of his election as Pope, and of several possessions of the family.

The Coffee-house.—The second part of the Villa Albani consists of a semicircular portico, supported by columns of granite. Under the arcade are several statues, busts, and masks, all much restored. Amongst the former, those most worthy of notice are Isocrates, (610) Chrysippus, (634) a veiled Caligula, (607) Antisthenes, 2 statues of Caryatids, and others of Bacchus and Hercules. In the vestibule, leading from the portico to the Gallery, is a very large tazza in Egyptian breccia, with statues of (641) Marsyas, (711) Juno, and (704) Silenus.

The Gallery, Galleria del Canopo, is a very handsome apartment; it contains (691) a Canopus in green Egyptian basalt, probably of the time of Hadrian.—Ancient mosaics form the pavement; statues of Juno and a nymph—on the pedestals on which they stand are ancient mosaics, one of which, (696) found at Atina, near Arpino, represents the delivery of

Hesione from the monster—the other, (663) a school of philosophers, from Sarsina, in the Romagna; (682) an Ibis with a serpent in rosso-antico; a handsome candelabrum; statues (684) of Atlas bearing on his shoulders a Zodiac with its signs, and Jupiter in the centre; and of the Bona Dea with a Faun; (676) a large bust of Jupiter Serapis in green basalt and marble; and (678) a Boy concealed behind a comic mask.

**Egyptian Hall.**—In an open portico beneath the coffee-house are arranged several specimens of Egyptian sculpture—(562) a statue of the goddess Pascht, in black granite, and (558) another of Ptolemy Philadelphus, colossal; in the centre of the room is (559) an elephant in the same material, true to nature, of the Asiatic species; 4 sphinxes in limestone, 2 in black marble, all probably of the Roman period of the time of Hadrian: several specimens of sculpture and inscriptions are let into the adjoining wall, which forms one of the foundations of the parterre; in one of the alleys leading from the entrance-gate towards the Casino is a colossal bust of Winckelmann, by *Wolff*, placed here in 1857 at the expense of King Lewis of Bavaria: and on each side of the stairs, descending from the Casino to the parterre, colossal busts of Trajan and Titus. Near the entrance to the grounds on the l. is a marble pillar, supposed to have been a *Meta* from some circus.

The view of the Sabine and Alban ranges from the upper part of this villa, and especially from the windows and roof of the Casino, is very fine.

Villa Bonaparte, adjoining the Porta Pia, formerly *Paolina*, from the Princess Pauline Bonaparte Borghese, the sister of the first Napoleon, to whom it belonged: it occupies all the space along the Aurelian Wall from the Porta Salara to the Porta Pia. The Casino is elegantly fitted up, and the

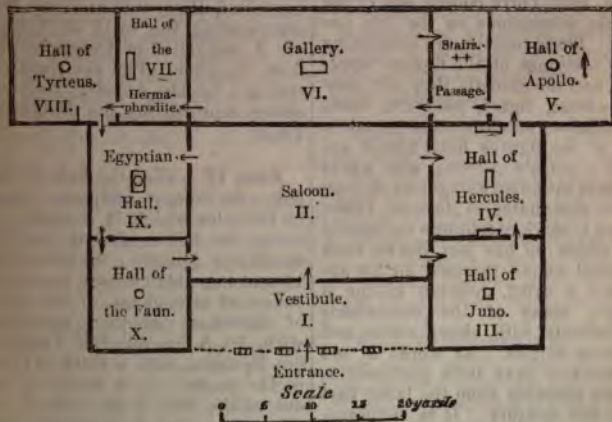
gardens handsomely laid out. It now belongs to Prince Napoleon Charles Bonaparte, the youngest son of the late Prince of Canino. From a terrace on the city wall there is a magnificent view over the Campagna to the Sabine and Alban hills. This beautiful residence was greatly injured by the shells of the besieging Italian troops on Sept. 20, 1870, when they entered Rome by a breach in the Aurelian Wall which encloses the E. side of the villa grounds.

Villa Borghese, outside the Porta del Popolo, and extending to near the Via

Salara; the grounds are open to the public only four times a week, in the afternoon; and the Casino, with its galleries of statues, on Saturdays, from 2 until 4 in winter and spring, and after 3 P.M. during the summer months.

This Casino, formerly used as a summer residence, was erected by Cardinal Scipio Borghese, from the designs of Vansanzio, enlarged during the last century, and converted into a gallery of sculpture by the late Prince Borghese, under the direction of the eminent architect Canina, to whom also are due the interior arrangements,

PLAN OF GALLERY AT CASINO BORGHESE—GROUND FLOOR.



decorations, &c. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in another casino close by called the Museum Gabinum. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 millions of francs was promised to Prince Borghese, but of which a large sum remained due at the fall of the French empire, and has never since been

paid. A great portion, therefore, of the present collection of the Villa Borghese has been made by the two last princes.

The Casino consists of 2 floors, the rooms on the lower one containing ancient sculpture, those above modern statuary and pictures. There are catalogues for each floor, which will be lent to the visitor, upon application to the custode. I. The entrance is from a portico 70 ft. long, enclosed by an iron grating, under which are (30, 38), 2 ancient candelabras; three

mutilated bas-reliefs from the Arch of Claudius, which stood near the Piazza Sciarra; 14. a sarcophagus, with bas-reliefs of naval sports, with the representation of a harbour and a lighthouse, probably Ostia.

II. **Great Hall** or **Salone**, decorated with 8 columns of pink granite and veneered on the walls with marble, chiefly *giallo di Siena*. This magnificent room, the ceiling of which, painted by Mario Rossi in the last century, represents the arrival of Camillus at the Capitol, is paved with ancient mosaics of gladiators and combatants in the amphitheatre, discovered in 1834, amongst the ruins of a Roman villa at la Giostra, near Torre Nuova, one of the Borghese possessions on the Via Labicana. These mosaics are interesting for the costumes of the figures represented, and the animals they are combating—lions, tigers, panthers, oxen, deer, buffaloes, antelopes, and ostriches. Many of the figures have names annexed: a certain *Astivicius*, who waves a flag over his fallen antagonist *Astivus*; another, designated as *Alumnus Victor*, holds up in mark of triumph the bloody knife which he has just drawn from the mortal wound inflicted on his adversary; a third, *Serpentus* killing a panther: many of the combatants wear helmets with closed visors and have long shields. As works of art these mosaics have little pretensions, and date probably from the latter part of the 3rd century. It is supposed, like a somewhat similar one discovered in the Thermæ of Caracalla and now in the Lateran Museum, to have decorated the gladiators' unrobing-room in the Roman villa above mentioned. The principal specimens of sculpture in the Salone are—1. A statue of Diana; 5. The colossal bust of Juno; and 3. Another of Isis; 4. A colossal dancing faun; 7. A statue of Tiberius; 9. Augustus as Pontifex Maximus; 11. A statue of Bacchus, forming part of a group of that divinity and Ampelus; 15. A colossal figure of Bacchus; A statue of Caligula; 14 and 16. Colossal busts of Hadrian and Antoninus Pius.

—Bas-reliefs of young Bacchus and Pan, beneath No. 11; and the large alto-relievo of Curtius leaping into the gulf. The busts of the 12 Caesars, in coloured marble, are modern, as well as the medallions on the pilasters; the frescoes of animals on the roof are by Peters.

Opening out of the Salone on the rt. is **Room III.**, the **Sala di Giunone**, so called from, 1. the statue of Juno Pronuba (*b*), which stands in the centre, discovered in a Roman villa near Monte Calvo, at the 32nd mile on the Via Salaria: the other statues are, 3. Urania; 9. Leda and the Swan with Cupid; 4. Ceres; 5. A Venus Genitrix; 20. An interesting bas-relief, discovered at Torre Nuova, representing the birth of Telephus; 11. A bas-relief of Cassandra borne from the altar. The paintings of the roof are by De Angelis; that in the centre representing the Judgment of Paris.

**Room IV.**, called the **Sala di Ercole**, from the many sculptures relating to Hercules which it contains. The group in the centre is that of a combating Amazon; bas-reliefs (3, 4, 17, and 18), which formed the sides and covers of sarcophagi, of the Labours of Hercules; another sarcophagus, with, 10. A bas-relief of Tritons and Sea Nymphs, with a mask of Oceanus in the centre; 21. A statue of Venus, not unlike that of the Capitol; several statues, and, 6. a colossal bust of Hercules; 15. A statue of Hercules in female attire with a distaff; casts of the legs of the Farnese Hercules, formerly in the possession of the Borghese family, now in the Museo Nazionale at Naples.

**Room V.**, or **Camera di Apollo**. This room, decorated with columns of Egyptian granite, has paintings of Apollo and Daphne, by Angeletti; of the Valle di Tempe, by Moore; and of Apollo and Diana, by Labruzzi: in the centre is, 1. a statue of Apollo; and round it others of the Muses. 3. A

bust of Scipio Africanus; 4. A statue of the Metamorphosis of Daphne; 6. A good group of Venus and Cupid; 7 and 11. Busts of Bacchantes; 8. A statue of Melpomene; 10. of Clio; 13. A sitting figure of Anacreon, from Monte Calvo; 14. A colossal bust of Lucilla, wife of Lucius Verus; 16. Erato; 18. Polymnia.

A passage leads to Room VI., the Galleria, or Great Gallery, a magnificent hall, 60 ft. long, opening on the garden panelled with marble, *Giallo di Siena*, *Marmo Imesio* (white with grey stripes), *Fiore di Persico* (peach blossom, mottled lilac), &c. 2 columns and the pilasters are in oriental alabaster. On a table between them stands a small vase of green granite, probably unique. The series of busts, in porphyry with alabaster torsos, of the 12 Cæsars are modern. The porphyry urn, in the centre of the room, is said to have been brought from the Mausoleum of Hadrian. 24. Bacchus, the Ariadne of Ouida's novel.

Room VII., Cabinet of the Herma-phrodite. 7. The statue of that fabulous being was found near the Church of Sta. Maria della Vittoria, with that of the same subject now in the Louvre. A third statue, nearly identical, was excavated in 1878, not far from the same spot, that is between Via Firenze and Via Napoli, on the Esquiline, by Signor Costanzi, in digging for the foundation of the new theatre *Nazionale*. 3. A statue of a Faun or Satyr; 6. Bust of Titus; 11. A copy in marble of the bronze statue of the shepherd Martius in the Palazzo dei Conservatori at the Capitol; 10. A bust of Tiberius; 13. of Corbulon; 15. A headless statue of a youth, supposed to be Iulus, of fine workmanship, discovered in 1830 near Mentana, the ancient Nomentum. The ancient mosaics on the floor, representing fishing scenes, were found near Castel Arcione, on the road to Tivoli, and are interesting as showing that the mode of fishing with a round or cast net was exactly the same as is

now practised on the banks of the Tiber.

Room VIII., Camera di Tirteo, formerly called *della Candellabra*, the candellabra having been lately removed to the Vestibule to make room for —1. the statue of Tyrtæus, now in the centre of this apartment. The Borghese Gladiator, one of the finest statues in the Louvre, formerly stood here. The paintings, by Pecheux and Thiers, represent the Death of Milo, Polydamas, and Theseus. Of the other statues the most remarkable are—2. Minerva Polias; 4. Apollo in a toga, with a griffon and a tripod; 5. A colossal bust called Lucilla; 7. A triple Caryatid or Canephora; 10. Leda and the Swan, discovered near Frascati in 1823; 15. Æsculapius and Telesphorus; a bas-relief of 3 draped figures, a female in the centre, from the sepulchral monument of some senatorial family.

Room IX., or Camera Egiziaca. In the centre stands a marble group of a boy on a dolphin, trying to force open its mouth, and called Palæmon, son of Athamas and Ino; 3. Isis; 4. Paris; 8. Ceres in black marble; 10. A modern statue of a Gipsy, in bronze and marble; 19. A colossal bust of Hadrian; 20. A satyr.

Room X., Camera del Fauno. 1. The fine statue of the Dancing Faun in the centre of this room was discovered in 1832, with several others purchased by P. Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salara. 2. Good draped statue of Ceres; 3. Mercury *Liricinus*, or inventor of the lyre; 4. Satyr; 8. Copy of the Faun of Praxiteles, in Parian marble; 9. Pluto; 14. Sitting statue of Periander. Busts: 6. of Seneca; 7. of Minerva Gorgolapha, or with the head of Medusa on her helmet. 19. Group of Bacchus and Libera.

The Upper Story is reached from the Gallery by a winding staircase, and is entered by

**Room I., or the Galleria.** The frescoes on the ceiling are by Lanfranco; the Landscapes on the side walls by Hackaert and Marchetti. The three principal groups of statues in the centre are by Bernini, and represent, 2. *Æneas* carrying off *Anchises*, one of the artist's earliest works, said to have been executed when he was only 15 years old; 1. *Apollo* and *Daphne*, executed when he was 18; and 3. *David* slaying *Goliath*, one of Bernini's finest works.

**Room II. Camera dei Ritratti.** 1. The bust of *Paul V.* by Bernini; 27. The portrait of *Marc Antonio Borghese*, father of that pope, by Guido; 7. *Paul V.*, by Caravaggio; 3. The bust of *Card. Scipione Borghese* is also by Bernini. The numerous other family portraits here are of little interest as works of art. Opening out of this room is one with architectural subjects by Marchetti; and beyond is a cabinet, on the ceiling of which is a painting of a *Satyr* and sleeping *Venus*, by Gagnereau, also called *Jupiter* and *Antiope*.

**Room V., Camera della Venera Vincitrice**, so called from the, 1. statue of *Princess Pauline Borghese*, sister of the first *Napoleon*, by Canova, who has represented her as *Venus Victrix*. She was one of the most beautifully elegant women of her day. The bas-reliefs over the four doors, in *giallo-antico*, by Pocetti, represent—2. *Jupiter* and his *Eagle*; 3. *Venus* and *Cupid*; 6. *Mars*; 7. *Apollo*. The statues, 4 and 5. of *Venus* and *Paris* are by Penna. The paintings on the walls, of *Helen* and *Paris*, the *Death* of *Achilles*, the *Departure* of *Helen*, and those on the ceiling, are by Gavin Hamilton, an English artist settled in Rome in the last century. The *Presentation* of the *Infant Paris* to *Hecuba*, in the octagon above the central window, is one of the earliest works of Cammuccini.

**Room VI., Camera di Orizzonte**, has its  
covered with pictures, painted

by Bloemer, of Antwerp, called *Orizzonte* by the Italians. The sculptures on the chimney-piece, in rosso-antico, of a *baecchanalian* procession and sacrifice are by A. Penna; and the modern statue of a *Bacchante* playing on the lyre, with a *Cupid*, by Tadolini. On the opposite side of the *Casino*, and on the same floor, are 2 rooms containing a number of indifferent pictures, amongst which, 4 of animals by Peters; a *San Marino*, by Pompeo Battoni; a representation of a tournament at the Vatican, in the presence of the pope and his court, is interesting for the costumes, and for the view of *St. Peter's*, then in progress, when the raising of the dome had only been commenced.

In the upper part of the grounds stood the *Villa Oligiati*, better known by its traditional name of the *Casino di Raphael*. It consisted of 3 rooms decorated with frescoes, arabesques, and medallions, attributed to Raphael. They were fortunately removed to the *Borghese Palace* before the events of 1849, when the casino was demolished. The fresco of the *Rape of Helen*, attributed also to Raphael, was removed before the *Casino* came into *Prince Borghese's* possession, and was included in the portion of the *Campana* collection sold to the *Emperor of Russia* in 1861: it is well known as being reproduced on the earthenware of *Urbino* and *Gubbio*. In another part of the park is a facsimile of a small Roman temple dedicated to *Faustina*, the peristyle consisting of 2 granite columns with their ancient *Corinthian* capitals, and with copies before it of the *Greek* inscriptions, now at the *Louvre*, found on the site of the *Villa* of *Herodes Atticus*, on the *Via Appia*.

**Villa Lante**, on the *Janiculum*, built from the designs of *Giulio Romano*, contained 4 rooms painted in fresco by *Giulio Romano* and his scholars. The frescoes which decorated the large saloon are now in the *Borghese Gallery*,

**Room IX.** Some remains of the frescoes in the other rooms, which had been covered with whitewash, have been restored to sight by the present occupant of the villa, M. Favard, a talented French artist: From this spot a magnificent panorama is enjoyed,—the city, river, Campagna, and mountains around, gradually sloping down towards the sea.

**Villa Ludovisi** was founded by Card. Ludovisi, the nephew of Gregory XV. The grounds, formerly very extensive, have been almost entirely cut up into building lots, forming the new quarter called *di Villa Ludovisi*. They contain 3 casinos. The largest, on the l. of the entrance, built from the designs of Domenichino, is the family residence, but has nothing worthy of notice in the interior. The 2nd casino, on the rt., contains a rich collection of ancient sculptures, arranged in two rooms on the ground floor, with good catalogues.

**Room I.** The principal objects in this hall are statues of—1. Hercules Thermalis; 4. Pan teaching the flute to Olympus; 45. Venus coming out of the Bath; 30. Another Venus; 15. A senatorial figure, having the name of the sculptor, Zeno of Aphrodisium, cut on the toga; 16. A series of sepulchral bas-reliefs representing the Labours of Hercules; 19. Urania; 9. Bust of Geta; 20. Colossal bust of Juno in an archaic style; 28. Semi-colossal bust of Venus; 42, 46. Hermes of Mercury and Minerva; 48. Hercules Victor of Achelous; 34. A fine colossal mask in rosso-antico marble; 39, 40. Busts of Vespasian and Hadrian.

**Room II.** Containing, 1. The fine group of the sitting Mars reposing with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini,—it is supposed to have formed a group of Mars and Venus; 2. Bust of Claudius;

3. Statue of Apollo; and 5. of Minerva Medica; 7. The celebrated group called Theseus and Æthra, also Telemachus and Penelope, but considered by Winckelmann to represent Orestes discovered by Electra; it bears the name of a Greek sculptor, Menelaus pupil of Stephanus; 9. A fine statue of a youth with goat's ears, called a Satyr, the torso and legs alone ancient; Colossal bust in bronze of Marcus Aurelius; 15. A fine head of Juno, veiled; 23. Good heroic statue of Antoninus Pius; 26. A statue much restored, supposed to be of Bacchus; 30. A statue of Bacchus; 21. A bronze bust of Julius Cæsar, considered to be one of the finest portraits of that great man; 28. The so-called group of Arria and Pætus, discovered together with the Capitoline Gladiator, and belonging to the same composition, is considered by Winckelmann to represent Canace receiving the sword sent by her father Æolus; 30. Statue of Mercury; 34. A statue of the Venus of Cnidos; 41. The fine colossal head known as the LUDOVISI JUNO; 43. Bernini's celebrated group of Pluto carrying off Proserpine, one of his finest works; 44. A bust of Hygeia; 46, 50. Busts of Augustus (?) and Antinous; a colossal Minerva, the Pallas Iliaca, by Antiochus of Athens; 52. A bust of Clodius Albinus; 54. The sitting statue of a Hero.\*

In the ground-floor hall of the 3rd Casino, called the *Aurora*, occupying the highest part of the grounds, is the celebrated fresco, by *Guercino*, representing Aurora in her car driving away Night and scattering flowers in her course. Over the entrance-door is a charming group of 4 Cupids shooting with bows and arrows. In one of the lunettes to the l. is Daybreak, represented as a youth holding a torch in one hand and flowers in the other. In another opposite is Evening, as a young female with a child sleeping. In one of the

\* The finest statues in the Ludovisi gallery have been photographed by Mr. Anderson; these photographs may be procured at Spillhöver's Library.



adjoining rooms on 1. are 4 landscapes in fresco, with a circle of angels in the centre of the vault; 2 painted by *Domenichino*, and 2 by *Guercino*; and in another some very beautiful groups of Cupids, by T. Zucchero.

On the ceiling of the Upper Saloon, above the Hall of the Aurora, is a fine fresco of Fame, accompanied by Force and Virtue, also by *Guercino*. From the terrace on the roof opens an extensive panorama over Rome and the adjoining Campagna. The garden contains many statues, antique marbles, and other sculptures; among which are a Satyr attributed to Michel Angelo; a Sepulchral Urn, with high reliefs of a combat between Romans and some barbarous nation; and opposite the entrance gate a colossal block of Egyptian granite, on which is supposed to have stood the Sallustian Obelisk; it measures 323 cubic feet, and weighs nearly 25 tons; it was found within the precincts of this villa.

*Villa Madama*, on the eastern slopes of Monte Mario, about 1½ m. from the Porto del Popolo. A road opening out of that connecting the Ponte Molle with the Porta Angelica leads to it. This interesting villa derives its name from Margaret of Austria, the natural daughter of Charles V., who married Alessandro de' Medici. It was built by Giulio Romano for Cardinal Giulio de' Medici (afterwards Clement VII.), but from the designs of Raphael. It became the property afterwards of Ottavio Farnese, duke of Parma, and now belongs to the ex-king of Naples, but has long remained untenanted. The villa consists of a beautiful *loggia*, opening on a terrace garden, and richly decorated with paintings by *Giulio Romano* and *Giovanni da Udine*: the three cupolas of its vault are particularly beautiful, especially its frieze in fresco of griffons, and the white reliefs upon a blue ground on the pendentives. In two rooms on the E. side of the building are some good frescoes; those forming the deep frieze round the large and the ceiling, representing

Apollo and Diana in their chariot, drawn by horses and oxen, with birds and animals in the compartments, and the Medicean arms in the centre, are by *Giulio Romano*. These frescoes are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' The front towards Rome was to have consisted of a hemicycle, decorated with Doric half-columns and niches, but was never completed; the opposite front, formed for the greater part by the loggia of 3 arches, is Ionic. From the terrace opening out of the great hall there is a lovely view over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. The geologist will be interested in examining the strata close to the Villa Madama; they contain a great quantity of fossil marine shells of the pliocene period. A path from here through the woods leads to the top of Monte Mario, and to the *Villa Mellini*.

*Villa Massimo Rignano*, opposite the Villa Ludovisi, entered from the Via di San Basilio. The Casino, hitherto one of the most elegant of the villas within the walls of Rome, has been much spoiled by the sale of the greater part of its beautiful grounds to building speculators. In the great dining-room is placed a marble statue of the unfortunate Count Rossi, assassinated in June, 1848. It is perhaps the finest of Tenerani's portrait statues.

*Villa Mattei*, on the Cælian, now the property of Baron Richard von Hoffmann. The grounds command splendid views—that of the Alban hills, with the aqueducts of the Campagna and the walls of Rome in the foreground, is, perhaps, unsurpassed; the view over the baths of Caracalla and the Aventine is also very fine. Several specimens of ancient marbles are placed in different parts of the grounds, which have been found on the spot; on each side of the fine alley of ilexes are two pedestals of

statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the Vigili, who were stationed here; their names are inscribed on them. The wall of Servius Tullius encircled the part of the Cælian on which the Villa Mattei stands.

**Villa Medici.**—This fine villa, on the Monte Pincio, the seat of the French Academy, and the property of the French Government, was built by Cardinal Ricci, of Montepulciano, from the designs of Annibale Lippi, with the exception of the garden façade, which is attributed to Michel Angelo. It was subsequently enlarged by Card. Alessandro de' Medici, prior to his being elected Pope as Leo XI. Galileo passed some time in retirement here. Over the door of the room where Galileo was imprisoned has been put up this inscription, "Here was the prison of Galileo Galilei, guilty of having seen the earth revolve round the sun." The situation of this villa is one of the finest in Rome, and the grounds are nearly a mile in circuit. The panoramic Views from the summit of the edifice and from the Belvedere in the garden, are magnificently extensive. The villa contains a large collection of casts, and in the garden is a colossal statue of Rome. The French Academy, founded in 1666 by Louis XIV., was established in this villa in the beginning of the present century; an exhibition of pictures by French artists takes place here every year in May. Upon the walls of the palace towards the garden are several interesting fragments of ancient sculpture, amongst others a curious relief of H. Coeles on the Sublidian Bridge, and some representing temples and other edifices of ancient Rome.

**Villa Mellini,** on the summit of the Monte Mario, about a mile from the Porta Angelica by an excellent carriage-road, is now included within the modern fort, and permits can be

obtained at the office of the Military Engineers in Via del Quirinale. It was built by Mario Mellini, from whom the hill on which it stands derived its name. It is situated in one of the finest situations about Rome, its great attraction being the magnificent view it commands over the city, the Campagna, and the distant mountains.\* The casino offers little interest, except for the view from the Belvedere on its summit. The Monte Mario is an interesting point in a geological point of view, being composed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapennine or Pliocene period, more than 300 species having been obtained from this locality; they are to be found on the slopes toward the Tiber, behind the Villa Madama, and along a path leading through oak woods, and about  $\frac{3}{4}$  m. farther N., in the ravine which opens into the meadows of la Farnesina.

**Villa Pamphili-Doria,** entered by a grand approach, formed out of the ruins of the Corsini Villa, about  $\frac{1}{2}$  m. beyond the Porta S. Pancrazio (open to the public on Mon. and Frid, including carriages, private or hired, provided drawn by 2 horses; on Sund. only by special permission from Prince Doria), the most extensive villa on this side of Rome, the grounds exceeding 4 m. in circuit. It was presented by Innocent X. to Olimpia Maidalchini, the wife of his brother, in 1650, and was arranged from the designs of Antinori and Algardi. The grounds are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the 17th century. The Casino was also built by Algardi. In 1849 the

\* The panorama from the Villa Mellini has been photographed very successfully by Mr. Anderson, to be procured at Spittöver's.

casino and grounds of the villa were occupied by the republican troops of Garibaldi, who maintained his position for many weeks against the whole power of the French army. During the frequent struggles the gardens, &c., were seriously injured. From the side of the grounds overlooking St. Peter's we have a better view of the flank of the basilica than can be obtained from any other place. The columbaria and tombs discovered in these grounds mark the line of the ancient Via Aurelia. The most complete columbarium, a very large one, and surrounded by several smaller, is immediately behind the new Chapel; it also suffered during one of the combats in 1849, by the fall of its walls; it contains some hundred urns, but few inscriptions; and is considerably below the surface. Near it has been erected a semicircular church decorated with ancient Corinthian columns, and communicating with the casino by a subterranean passage. A monument to the French who fell in the sanguinary struggles about the villa has been raised, at the extremity of one of the great avenues of evergreen oaks; it consists of an octagonal temple, having a statue of the Virgin on its front, covered by a canopy supported by 4 white marble Doric columns, with the names of several of the dead who lie beneath inscribed on the basement. Opposite the Porta di San Pancrazio, the villas of the Vascello, Corsini, and of the Quattro Venti, being nearer to the walls, and exposed to the fire and the frequent sorties of the besieged, were reduced to an irremediable state of ruin. The two latter were purchased by Prince Doria, and a part of their grounds added to the Villa Pamfili, forming a new approach from the Porta di San Pancrazio. An ancient paved way has been discovered near the Orangery of the Villa Pamfili, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

The Villa Wolkonski, on the Esquiline, occupies a considerable extent between the two roads leading from Santa Maria Maggiore to the Basilicas of the Lateran and of Santa Croce; it is the property of the Russian princely family of Wolkonsky. From the highest point there is a fine view over the Campagna and Alban Hills. The arches of the Neronian Aqueduct, which carried the Claudian waters from the Porta Maggiore to the Cælian, traverse the grounds, and afford a series of naturally framed views through their openings, which will delight lovers of the picturesque. A curious Columbarium, consisting of 3 chambers superposed, has been opened near the aqueduct; on the front which faced the ancient Via Labicana is an inscription in fine Roman characters, stating it to have belonged to a certain T. Claudius Vitalis, an architect, and erected by Euty chius, one of the same profession; it is of brick, and supposed to date from the time of Nero. The terracotta sarcophagus in the lower chamber, with bones, is of a much later period. Strangers are admitted into the grounds with a permission to be obtained from the Russian embassy.

---

§ 16. WEATHER AND CLIMATE.

Sir James Clark, in his work on Climate, describes that of Rome as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature, as determined by 33 years' observations at the Collegio Romano, is  $60^{\circ} 1'$ , or  $1\frac{1}{2}^{\circ}$  below that of Naples, and  $4\frac{1}{2}^{\circ}$  below that of Madeira. The mean temperature of winter is  $10^{\circ}$  higher than that of London, and somewhat higher than that of Naples, but  $11^{\circ}$  below that of Madeira. In spring the mean temperature is  $9^{\circ}$  above London,  $1^{\circ}$  colder than Naples, and  $4^{\circ}$  colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa,

and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome comes after Madeira, Nice, Pisa, but precedes Naples and Pau.<sup>18</sup> In regard to moisture, Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence, and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and much more so than the S.W. of France. The average annual rainfall at the Collegio Romano Observatory is  $29\frac{1}{2}$  inches. The frosts which occur in December and January are seldom of long continuance, being more the effect of radiation under a brilliant clear sky than of a freezing atmosphere. The thermometer in an ordinary winter seldom falls lower than  $25^{\circ}$  Fahr., although it was as low as  $17^{\circ}$  in Feb., 1845. Dec., Jan., and Feb. are the coldest, and July and Aug. the hottest months in the year, their respective mean temperatures being  $47^{\circ}$   $2'$  and  $75^{\circ}$   $9'$ , and the greatest heat in the shade  $93^{\circ}$   $7'$ . Upon an average of several years, rain falls on 95 days, 155 are fine, 122 cloudy, of which 88 are sunless. During the winter—1870-71—the fall of rain was excessive, more than 20 inches having fallen in 2 months; which raised the level of the Tiber to above  $17\frac{1}{2}$  meters ( $57\frac{1}{2}$  feet)—the greatest height reached during the present century—producing most destructive floods in all the lower parts of the city. Snow is not common, and seldom lies on the ground for more than 24 hours. The N. wind, or *Tramontana*, prevails often for a considerable time during the winter and spring, when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating: this, however, seldom extends beyond 3 days, though the years 1868, 1869, and 1879-1880 were remarkable exceptions. The *Sirocco*, or S. and S.E. winds, although relaxing, produce little inconvenience during the winter months; in summer

their debilitating effects are more marked and oppressive. *The hour immediately following sunset is the most unhealthy time of the day, especially in summer.* Another local peculiarity is the care with which the Romans avoid exposure to the sun generally: it is a saying that none but Englishmen and dogs walk in the sunshine at Rome. In a city built like Rome the native practice in this instance is unquestionably the most prudent; for the rapid transition from a powerful sun to shady streets open to the keen spring winds is severely felt by invalids.

The *Malaria* fevers, which have existed from the earliest period of which we possess any correct details, are of the same nature, both in their producing causes and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex, in Holland, and in marshy low-lying districts over every part of the globe. The form and symptoms under which these fevers manifest themselves may differ; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren to the pestilential shores of Africa, only increased in severity, *ceteris paribus*, as the temperature increases. *Malaria* fevers seldom occur epidemically at Rome before July, and they cease early in October with the first autumnal rains, a period during which few strangers reside there. The fevers of this kind which exist at other seasons are generally relapses, or complicated with other diseases, such as affections of the lungs. One of the most common predisposing causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and in a state of perspiration. Exposure to the direct influence of the sun, especially in the spring, also frequently causes relapses. Another is improper diet. It is an established fact that wholesome nourishing food and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. Sir James Clark remarks the long-observed ex-

emption of the populous parts of large towns from malaria is in consequence of the greater dryness of the atmosphere, and adds, "A person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." The miasmata which produce malaria fevers originate in the exhalations from swampy lands with rank vegetation, whose fermentation under a hot sun emits microscopic *spora*, which more or less poison the atmosphere, and are transported by currents of air. Thus it is evident that a S. wind blowing across the Pontine marshes towards Rome must be charged with these noxious germs. They are dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities with comparative innocuity, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the extension of the population. Whenever the population has diminished, the district in which the decrease has taken place has become unhealthy; and whenever a large number of persons has been crowded in a confined space, as in the Ghetto and the more densely-peopled quarters around the Capitoline Hill, the salubrity of the situation has become apparent in spite of the uncleanly habits of the inhabitants: to persons affected with gout, rheumatism, and nervous affections, a southern aspect is of the greatest importance. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that, whenever a villa and its gardens are abandoned by the owners, the site becomes unhealthy, and remains so as long as it continues uninhabited.

In regard to Rome as a residence for invalids, it is generally considered one of the best in Italy in the early stages of consumption. In bronchial affections and in chronic rheumatism it has been found beneficial; but to persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous temperament, or subject to mental despondency, the climate of Rome is not suitable: nor is it proper for persons disposed to hæmorrhagic affections, or for those who have suffered from intermittent fevers. The following remarks are of importance to the invalid:—"There is no place where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches, and the still colder museums of the Vatican and the Capitol, the ancient baths, &c., and we may add the Catacombs, are fraught with danger to the invalid. It is a grievous mistake to imagine that when once in such a place the evil is over, and that one may as well remain to see the thing fully. This is far from being the case: a short visit to these places is much less dangerous than a long one. Excursions into the country when the warm weather of spring commences, particularly when made on horseback, are another and a frequent source of mischief to delicate invalids, especially if returning after sunset." In selecting their places of residence, invalids cannot be too careful in avoiding damp quarters, and should bear in mind the well-known Roman saying, that, *where the sun does not enter, the physician invariably must.*

The following observations on the climate of Rome were drawn up for the Editor by one of the most eminent Italian physicians practising in the Capital:—

"It is a common impression amongst the natives that the air of Rome thickens the blood (*addensa il sangue*). The fact is, this climate is particularly favourable to sanguification, increasing the quantity and improving

the quality of the blood. The climate will, therefore, prove very beneficial in scrofulous cases, to persons of a lymphatic disposition with debilitated constitutions, and generally in cases accompanied with languid circulation and general debility. It is well known that pulmonary consumption originates in the greater number of instances in such constitutions, and, therefore, the climate of Rome proves particularly beneficial in all cases of slow or protracted consumption and in the first stages of the disease, or when it is not so far advanced as to be accompanied with fever and an inflammatory action of the system. Should this last be the case, or consumption be suddenly developed in a sanguineous temperament and an inflammatory constitution, the climate of Rome produces a very prejudicial action, and the disease hurries at a rapid pace to its fatal termination—a remark indeed applicable to all southern climates.

“The peculiarities already noticed as belonging to the Roman climate will explain how it acts unfavourably in full or plethoric habits, disposed to apoplexy and to abdominal congestions.

“Rome is very injurious to *weak stomachs*; and it is particularly prejudicial in cases of *atonic dyspepsia* and *hypochondriacal* affections. On the contrary, it is beneficial to persons affected with inflammatory action or irritation of the mucous membranes, and in well-defined *gastritis*.

“It is a very common prejudice amongst foreigners that the climate of Rome is unfavourable to children. If they are delicate, it is quite the reverse; for in general it proves very advantageous to the earliest ages.

“It has also been said that the climate of Rome is prejudicial to persons subject to diarrhoea and dysentery. Such is not the case, excepting in the hottest months of the year, when few foreigners remain in the city.

“Much idle talk has been circulated about *Roman fevers*. The real Roman fever is nothing else than the ordinary intermittent fever or ague, the same which exists in all marshy countries

of temperate and Southern Europe. This fever, however, at Rome, assumes sometimes, though in rare cases, a very malignant character, then called the *Febbre Perniciosa*, and if not attended to, or cut short in time, is very likely to prove fatal; on the other hand, if properly attended to at the outset, it is easily subdued. The other fevers which are occasionally met with at Rome are exactly the same as everywhere else, and only ignorance of their nature has given to them the name of *Roman fevers*. Typhus fever, so prevalent in more northern countries, is almost unknown at Rome. Numerous cases of typhoid fever have appeared amongst foreigners arriving from Naples, and have been attributed to the unhealthy situations near the Chiaja where they had resided, and the bad water and open and pestilential sewers in that part of Naples.

“Atonic gout is generally developed, or thrown out on the joints, with much advantage to the constitution by the climate of Rome, especially if the residence of the invalid has been protracted through the hotter months.”

Deaths from *typhoid* among the permanent residents in Rome average 2 per cent. of the total deaths, and is less than that of any other large town in Italy. All wells in Rome have now been closed by order of the Municipality, a wise provision—the water supply by the aqueducts being pure and abundant.

Travellers must be particularly cautioned against a reprehensible practice of innkeepers, and other interested parties at Nice, Florence, and even in Paris, in discrediting the sanitary state of Rome, and preventing strangers resorting to it, by representing epidemics of every kind as raging in it.

Rome may now be safely pronounced one of the healthiest cities in Italy. In 1884, 5, and 6, when the cholera decimated other districts of the peninsula, it never obtained a footing in Rome. This immunity is doubtless owing to the natural advantages of a city so well provided with excellent water and the provident regulations of

the municipal authorities with respect to cleanliness and a proper supervision of the quality of food introduced into the public market.

In fatal cases of illness among foreigners in Rome, claims are sometimes made by hotel keepers and lodging letters for the expense of renewing the curtains, carpets, bedding, &c., of the rooms occupied by the deceased, especially in infectious cases,

among which consumption is usually classed. If these demands prove exorbitant, arbitration had better be resorted to without invoking legal decision. Dr. G. Taussig's work, 1870, 'The Roman Climate; its influence on Health and Disease, serving as an Hygienical Guide' (1870), and Dr. Tommasi-Crudelio 'Clima di Roma' (1886), are useful books for invalids to consult.

## PART II.

## THE ENVIRONS OF ROME.

	PAGE
LOGY . . . . .	418
AN AND TUSCULAN HILLS . . . . .	425
	PAGE
n Way . . . . .	425
Appian Way . . . . .	430
atina . . . . .	430
o Albano . . . . .	432
NO . . . . .	433
ia . . . . .	435
no . . . . .	436
. . . . .	437
e Giove . . . . .	439
Lavinia . . . . .	440
Excursions from Albano to	
zuolo . . . . .	443
di Papa . . . . .	443
una del Tufo . . . . .	444
o di Annibale . . . . .	444
e Cavo . . . . .	444
INE AND TIBURTINE HILLS . . . . .	
oad from Rome . . . . .	461
ian's Villa . . . . .	464
of Tivoli (Churches) . . . . .	468
le of Vesta . . . . .	468
of the Anio Cascatelle . . . . .	469
le della Tosse . . . . .	470
an Villas . . . . .	471
d'Este . . . . .	471
Excursions from Tivoli by Vico-	
ro to Subiaco . . . . .	472
ico . . . . .	474
Excursions from Subiaco . . . . .	476
ce's Farm . . . . .	477
e Gennaro . . . . .	477
EXCURSIONS IN THE CAMPAGNA . . . . .	491
Cervaro, Lunghezza, and	
Collatia, Via Nomentana,	
Monte Sacro, Catacombs	
of St. Alessandro, Men-	
tana, Monte Rotondo . . . . .	491
dene and Antemne . . . . .	493
COAST EXCURSIONS . . . . .	
	PAGE
FRASCATI AND ITS ENVIRONS . . . . .	446
Excursions from Frascati to	
Monte Porzio . . . . .	453
Monte Compatri . . . . .	453
San Silvestro . . . . .	453
Colonna . . . . .	454
Castello della Molara . . . . .	454
Rocca Priora . . . . .	454
Frascati to Albano by Grotta	
Ferrata . . . . .	455
Marino . . . . .	457
Aqua Ferentina . . . . .	458
Pareo di Colonna . . . . .	458
Alba Longa . . . . .	458
Castel Gandolfo . . . . .	459
Lake of Albano . . . . .	460
Emissarium . . . . .	460
Galleries . . . . .	461
	461
Palestrina, from Rome by the	
Via Labicana . . . . .	479
Palestrina . . . . .	480
Temple of Fortune . . . . .	482
Castel San Pietro . . . . .	483
Excursions from Palestrina to	
Subiaco by Cave . . . . .	484
Gennazzano . . . . .	484
Olevano . . . . .	485
Rojate and Affile . . . . .	485
To Paliano by Cave . . . . .	485
Palestrina to Rome by Zagarolo,	
Gallicano, Poli, and Gabii . . . . .	486
Excursions from Veii . . . . .	485
Right bank. { Prima Porta (Ponte Molle),	
{ Villa of Livia, and Fiano . . . . .	499
{ Bracciano, its Lake, and	
{ Environs . . . . .	501



	PAGE		
Porto and Fiumicino . . . . .	505	Pratica (Lavinium) . . . . .	
Ostia . . . . .	508	Ardea . . . . .	
Castel Fusano . . . . .	519	Porto d'Anzio . . . . .	
Tor Paterno (Laurentum) . . . . .	520	Nettuno . . . . .	
		Astura . . . . .	
<b>§ 6. EXCURSIONS TO ETRUSCAN SITES</b>			
<b>Excursion to Cervetri (Cære) . . . . .</b>	<b>526</b>	Sovana (Suana) . . . . .	
Civita Vecchia ( <i>Centumcellæ</i> ) . . . . .	531	Saturnia . . . . .	
Trajan's Baths . . . . .	533		
Corneto ( <i>Tarquini</i> ) . . . . .	535	<b>Hints on Cosa . . . . .</b>	
Ponte della Badia (Vulci) . . . . .	545	Vetulonia . . . . .	
Musignano . . . . .	548	Rusellæ . . . . .	
Canino . . . . .	548	Populonia and Volterra . . . . .	
Toscanello (Tuscania) . . . . .	548		
<b>§ 7. FORTIFICATIONS ROUND ROME</b>			
<b>§ 8. RIDES IN THE VICINITY OF ROME</b>			
INDEX . . . . .			

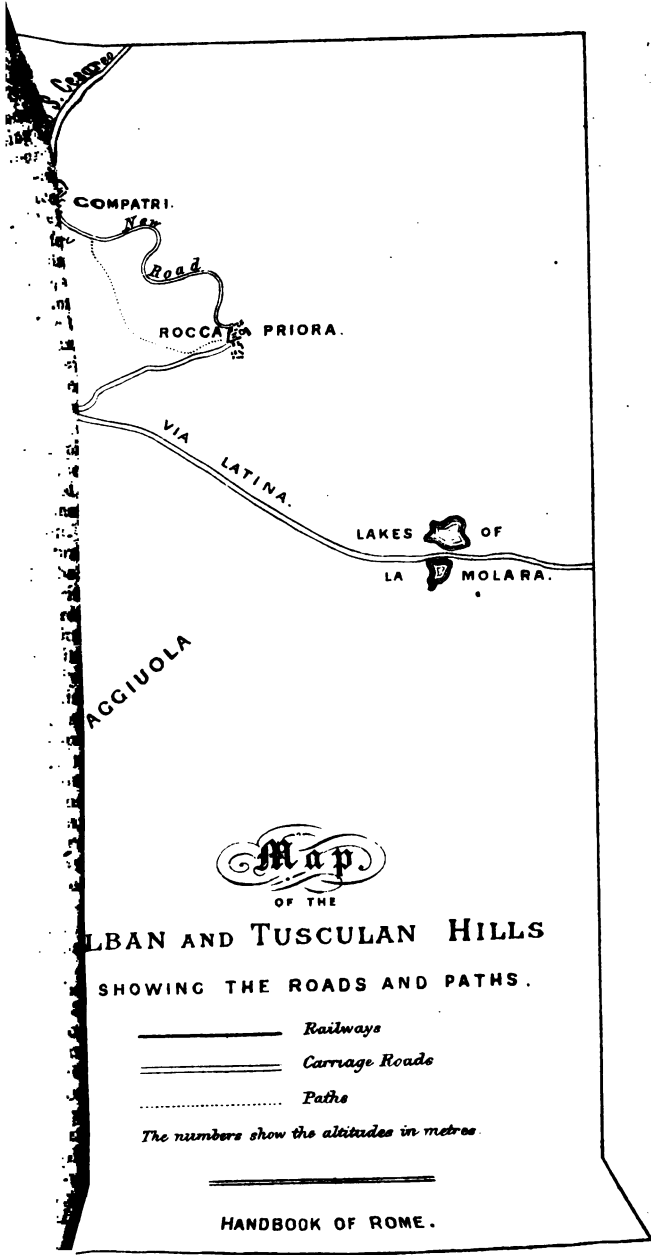
### § 1. ON THE GEOLOGY OF THE COUNTRY ABOUT ROME.

The extensive tract of country which bears the general name of the **Campagna**, forms a kind of amphitheatre, closed towards the N. by the trachitic hills of Tofa and the volcanic hills of Bracciano; towards the N.E., E., and S.E. by the declivities of the Umbrian and Sabine Apennines, the Volscian and Lepine mountains; whilst it is open on the S. and W. towards the Mediterranean. In this amphitheatre rises, to the S.E., the volcanic group of the Alban hills, so fine an object in the Roman landscape; to the N.W. Monte Cimino, forming the S. boundary of the great plain of Etruria; to the N. the solitary and classical Soracte, and to the E. the insulated offshoots from the Sabine Apennines—the ancient *Montes Corniculani*, now Monte Celio, at the foot of Monte Gennaro.

The highest points of the encircling mountains on the E. of the Campagna are the Monte Gennaro to the N. of Tivoli, 4165 feet; and the Monte di Semprevisa, south of Rocca Massima in the Volscian range, 5038.

The geological formations of this part of Italy are referable to the **Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.**

**SECONDARY ROCKS.**—The of the **Umbrian and Sabine** as well as the detached Soracte and the Corniculani consist of limestone rocks, below the Jurassic period. Between Tivoli and Soracte they are chiefly to the Superior and Middle Lias or Oolite found. The some few localities only are exactly under the towns of Moricone, where are the rocks known in the Roman and in it large fossils resembling of Megalodon have been found and the oolite on the Via Vasca outside the town of Tivoli. **Corniculani** hills are Superior Middle Lias, and so also is a later ridge of Soracte which an island in the Tertiary amidst the dejections of ancient volcanoes of the still stands in the midst of Campagna, its rarely found fossilising it to the Lias formation of the Cretaceous formation extended to Tivoli (where it is inferior) to Palestrina, the **Hernican and Pontine Mountains**, the latter separated from the Pontine marshes from the the Sacco, and which having off the spur, the "sacris late ca" at the base of which Terra the Monte Circeo and the



*Map*  
OF THE

ALBAN AND TUSCULAN HILLS

SHOWING THE ROADS AND PATHS.

- *Railways*
- *Carrage Roads*
- *Paths*

*The numbers show the altitudes in metres.*



HANDBOOK OF ROME.

1000

of Gaeta, continue into the provinces of Naples, to where the river Liris rounds its S.E. extremity before emptying itself into the sea at Garigliano. From Subiaco onwards, as just described, it consists of the superior cretaceous Hippuritic Limestone.

The Neocomian period is represented at a few spots only in the Volseian mountains and at one site nearer Rome, on the left side of the Porta Romana at Tivoli.

The best locality for examining the secondary strata in the more immediate vicinity of Rome is at **Monte Celio**, one of the group of the Montes Corniculani, at the W. foot of Monte Gennaro, and about 18 miles from the capital. The conical hill on which that picturesque village is situated is formed entirely of beds of limestone, the base consisting of a white variety, which, from the great number of *Terebratula* (*T. resupinata*) it contains, may be referred to the middle lias of the British Islands, whilst the central part, remarkable for a red bed, generally known by the Italian geologists as their *calcare ammonitico rosso*, is extremely abundant in ammonites (*A. insignis*, *A. bifrons*, *A. discoides*, *A. comensis*, *A. sternalis*, *A. subarmatus*, *A. desplacci*, *A. Nilsoni*, *A. fimbriatus*), and is referable to the upper lias and inferior oolite. Higher up still the existence of the *Aptychus* and *Terebratula diphyia* indicates an age contemporaneous with the Upper oolites or Lower cretaceous deposits of N. Europe. The calcareous rock is partially dolomitized at Monte Celio, where it is now extensively quarried for making lime. No trace of the upper cretaceous rocks exists in this neighbourhood, but all round the base of the 3 hills of Monte Celio, S. Angelo, and Poggio Cesi, may be observed the Pliocene marls in horizontal strata, characterised by fossils similar to those of many localities of the Italian pliocene, particularly at Formello, at the S. extremity of the group, wherein clay-pits to supply brick-kilns have been opened.

The rocks of the superior cretaceous period consist of a compact grey lime-

stone containing many genera of the family Rudistes, including Hippurites, Radiolites, Sphærolites, Caprotine, &c.

**TERTIARY ROCKS.**—The Eocene rocks consist of nummulitic limestone which are found at **Casape** and the **Agro Ceriti** (between Civita Vecchia and Tolfa) as well as other localities. Superior to these are the *macigno* or sandstone of the upper valley of the Anio, at **Paliano** (in the Hernici mountains), and **St. Severa** and **St. Marinella** in the vicinity of Civita Vecchia.

The Pliocene group in the more immediate vicinity of the capital consists of a very thick mass of blue argillaceous marls, known by the local name of *creta*, with numerous remains of fossil Pteropodus mollusca—*Cleodora*, *Cymbulia*, *Cuvieria*, *Hyalæa*, and 4 beautiful Echinodermata (*Cidaris remiger*, *Schizaster*, &c.), *Zoophyta* (as *Flabellum vaticanum*, &c.) (base of the Vatican hills, &c.); 2, an extensive series of strata of greyer marls, passing gradually into, 3, the sands which constitute the upper part of the series. All these beds are well developed on the range of hills parallel to the right bank of the Tiber, between the Monte Mario and the S. extremity of the Janiculum, where the blue marls are extensively dug for making bricks and tiles; and the yellow sands and gravel on the road leading from the Porta de' Cavallegieri to the Villa Pamphili-Doria.

The best localities for obtaining the fossil shells are—for the different species of Pteropoda, in the blue marl pits behind the Vatican palace and St. Peter's, and in the **Valle dell' Inferno**, leading towards Monte Mario; and for those in the grey marly superincumbent beds, and of the sands above, on the E. declivity of the Monte Mario, near the Villa Madama, and in the **Boschi della Farnesina**, near the Tiber, on the l. after crossing the Ponte Molle, and at **Via della Cammilluccia** and **Valle d' Acqua Traversa**.

Nearly 400 species, identical for the most part with those of the Sabapennine formations of Tuscany and of the hills bordering on the valley

of the Po, and described in Brocchi's 'Conchiologia Fossile Subappennina,' have been discovered in the environs of the Eternal City. In the Museum of Geology of the University of Rome is a large collection of fossils from Monte Vaticano and Monte Mario, which have been recently arranged by Prof. R. Meli, who published a catalogue of them in 1886.

The tertiary strata will be conveniently examined from the line of hills bordering the rt. side of the valley of the Tiber, from about a mile N. of the Monte Mario, to Pozzo Pantaleo and S. Passera at the S. extremity of the Monte Verde, and in the cuttings of the railway as far as La Magliana. Monte Mario itself is formed of Pliocene marls and sands, on the summit of which rest the more modern volcanic conglomerates of the Campagna. Behind the Vatican Basilica and Palace are numerous clay-pits in the lowest Pliocene beds, covered with beds of yellow marine sands, which form the continuation of the Janiculum; and immediately outside the walls is the Monte della Creta, which furnish at the present day, as they did in ancient times, the greater part of the earth for bricks used in the construction of Rome. Farther S. the compact or older volcanic tufas rest immediately on the last-mentioned strata; the series of longitudinal ridges which are crossed by the carriage-road that leads from Rome to Civita Vecchia, and to Porto, being composed, in the bottom of the intervening valleys between them, also of tertiary rocks. On the N.E. part of the Campagna, but at some distance from Rome, the Pliocene beds are largely developed on the lines of the Viæ Nomentana and Salara, forming the greater part of the lower hilly region between the Tiber and the base of the Sabine calcareous Apennines, and beneath the volcanic conglomerates on the opposite bank of the river. In the bottom of the valleys of Leprignano, and in the environs of Rignano, the tertiary marls contain remains of a species of fossil elephant, a very rare occurrence in the lower Pliocene beds

of Italy. Between Soracte and the Tiber are the tertiary hills of Ponzano, extending to Ponte Felice, beyond which the formation is connected with the Subappennine region of Central Italy, Tuscany, &c., along the valleys of the Nera, of the Tiber, and of the Chiana.

On the S. of the Campagna the Pliocene formation on the sea-coast near Porto d' Anzio is very important on account of its fossils. The Pliocene rocks there consist of a cliff in the form of a raised beach. The old Pliocene are represented by grey marls with marine fossils analogous to those of Monte Vaticano near Rome, the base of Monte Mario and of Castel Campanile near Palo on the Via Aurelia. The most characteristic and abundant of these fossils are *Ostrea cochlearis* *Pecten hystrix*; a small and beautiful kind of *Terebratulina*, *Thracia convexia*, &c. Above the marls just described is found a somewhat friable yellow sandstone, most rich in fossils, belonging to the recent Pliocene period. The most abundant are *Pecten opercularis*, in great quantity, *Vola Jacobava*, *Terebratula ampulla*, *Scalardia lamellosa*, &c., also numerous and beautiful examples of *Echinodermata*, such as *E. melo*, *sphaerechinus granularis*, *Schizaster canaliferus*, *Spatangus desuvaravesti*, *S. Rhodi*, &c., and *Bryozoa* and *Zoophyta*, such as *Myriozoon truncatum*, *Fusculipora Marsilli*, *Dafrancia*, *Cellepara*, *Membranipora*, *Retepora cellulosa*, and of *Annelidi*, *Ditrupea coarctata*, &c. This sandstone is inferior to the deposits of the Alban (Laziale) volcanoes, and its stratification is inclined. When sufficiently hard it is used for building purposes under the local name of Macco, as also a somewhat soft calcareous sandstone which is quarried at Palo 26 miles from Rome, likewise Pliocene, but an older formation than at Anzio as shown by the presence of fossils of *Pecten latissimus*, *Pecten flabelliformis*, *Spondylus quinquecostatus* and *Amphistegina hanerina*.

**VOLCANIC ROCKS.**—By far the greatest part of the surface of the Campagna in the environs of the capital is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, the mode in which they were deposited, their age, &c.

The more ancient, which is generally found succeeding the tertiary marine deposits, or contemporaneous with them, being the result of submarine volcanic action, consists, in and near Rome, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice: it has been designated *Tufa litoide* by local geologists; it was, and still is, much used for building purposes. It forms the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the *Tarpeian* rock beneath the Capitol, the lower portion of the *Palatine*, *Quirinal*, *Esquiline*, and *Aventine*. It reposes often on fresh-water marls containing mollusca, e.g. *Helix*, *Planorbis*, and *Limnea*. It is extensively quarried at the foot of *Monte Verde*, outside the *Porta Portese*, on the rt. bank of the Tiber, and near the ch. of *Santa Agnese*, on the *Via Nomentana*, where it is covered by a quaternary deposit, in which numerous remains of elephants are imbedded. No trace of the craters which produced this older tufa can now be discovered.

A certain interval occurred between this deposit and the more modern volcanic rocks of the *Campagna*, during which the land seems to have been raised, and several parts of it covered with fresh-water lakes or marshes. It is to this period that belong the strata of cinders, ashes, &c., which form the more immediate surface, and which are often very regularly stratified, containing impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and fresh-water shells, and sometimes fossil bones, as we see at *Monte Verde*. Of the first, the beds forming the *Mons Sacer*, on each side of the *Via Nomentana*, overlooking the *River Anio*, may be cited as an example; of the latter, which may be referred to the diluvial or quaternary deposits, the marls with *lymnææ* beneath the statue of *Marcus Aurelius* on the *Intermontium* of the *Capitol*, and the tufaceous beds, on

which rests the city wall, above the *Porta di S. Spirito* in the *Trastevere*. These shells must have been imbedded when the summit of the *Capitol* was a marsh. We thus discover the extremely recent date of a geological event preceding the building of *Rome*. The greater part of these recent volcanic rocks were deposited on dry land; the beds are in general horizontal: the deposits of *Pozzolana* or volcanic ashes, so extensively used for making mortar, belong to this period of subaerial volcanoes, the red *tufa granulære* in which the *Catacombs* are hollowed out, and probably the more compact varieties of tufa called *Peperino*, quarried at *Albano* and *Marino*,\* and that which borders the *Lago di Castiglione*, the ancient *Lacus Gabinus*.

To this second period of volcanic action belong also all the modern craters in the vicinity of *Rome*, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

CRATERS.—The most remarkable crater of the *Latian* volcanoes is *Monte Cavo* (1050 m. above the sea) forming the highest point of the *Alban* range; the central opening at the summit now forms the so-called *Campo d'Annibale*. At its base are several smaller craters, of which the lakes of *Albano* and *Nemi*, and the *Vall'aricia* on its west side, are the most remarkable. Extensive currents of lava descend from the declivities of the *Alban* hills, the longest being that which can be traced from near *Marino* to the tomb of *Cæcilia Metella* on the *Appian Way*, giving off a branch which runs from near *le Frattochie* at the bottom of the ascent to *Albano* to near the *Tiber* at *Acquacetosa* and *Vallerano*, beyond the *Basilica* of *St. Paul*. Another underlies the hill of *Tuscu-*

\* Professor *Ponzi* supposes, from the existence of fossil wood in the *Alban peperino*, that it has resulted from mud eruptions: its greater solidity may with more probability be attributed to gaseous emanations passing through it subsequent to its deposit in the form of volcanic ashes. This rock, appears to be the most modern of all the productions of the *Latian* volcanoes.

lum; a third forms that on which **Colonna** is perched and a considerable extent of the country around; a fourth, the hill of **Civita Lavinia**, the ancient **Lanuvium**; a fifth protrudes under the eminence on which **Velletri** stands; whilst several less extensive are cut through by the lines of railway to **Albano** and **Frascati**. In the northern part of the **Campagna** we have the great crateriform depressions, now filled by the **Lakes of Bracciano** and **Bolsena**; and the picturesque elevation crater of **Vico**, on the S. declivity of the **Ciminius** range.

To the mineralogist the volcanic rocks of the vicinity of **Rome** will furnish several interesting species of minerals. In the lava, so extensively quarried for paving-stone in the quarries of **Capo di Bove**, a short distance beyond the tomb of **Cæcilia Metella**, on the **Appian Way**, he may procure *Pseudonepheline*, *Gismondite*, *Breislakite*, *Phillipeste*, &c.; and in the masses of pre-existing rocks imbedded in the *peperino* or tufa of **Marino** and **Albano**, many of the same minerals as are found in the dejections of the **Fosso Grande** on the declivity of **Vesuvius**—such as fine crystals of *Leucite*, of *Häuyra*, *Garnet*, *Vesuvian*, *Pleonaste*, *Augite*, *Meionite*, *Nepheline*, *Mica*, and numerous fragments of compact and dolomitized limestone.

**GASEOUS EMANATIONS, MINERAL SPRINGS, &c.**, to be referred to quaternary periods, abound in the vicinity of **Rome**. The most remarkable called **Solfataras**, emit carbonic acid and sulphuretted hydrogen gases; which in contact with springs give rise to acidulated waters. These waters contain but a small quantity of mineral substances in volcanic districts, whereas nearer to the limestone beds of the **Apennines** they have produced those deposits of **travertine** so abundant in many parts of the **Campagna**. The most remarkable of these springs are the small lakes of the **Lago di Tartari** and **Solfataras** near **Tivoli** (see p. 463). The acidulated mineral springs of the **Aquaacetosa**, near the **Ponte Molle**, much resorted to by modern Romans, and of the **Aqua Santa**, 4 miles on the

road to **Albano**, are the best known near the capital.

**DILUVIAL QUATERNARY DEPOSITS, Fossil Mammalia, &c.**—It is not easy in the classification of the tertiary deposits around **Rome** to fix where those belonging to the **Pliocene** period end, and those of the post-Pliocene or **Diluvial** commence. The upper portion of the former, consisting of beds of sand and calcareous gravel, is characterised by the presence of scattered remains of fossil animals. The quaternary deposits occupy exclusively the valleys of the **Tiber** and **Anio**. They also contain a greater proportion of debris of volcanic rocks, the beds of pebbles alternating with lacustrine deposits containing fresh-water shells. The best localities for examining them are in the gravel-pits on the N. side of the **Ponte Molle**, containing silex arrow-heads, and forming the elevations which extend from the ancient **Via Flaminia** on the rt. bank of the **Tiber** to the base of **Monte Mario**; and in the opposite direction, at the base of the **Monte Sacro**. In this diluvial deposit, consisting of sands and gravel, are bones of the elephant (*E. meridionalis*); mammoth (*E. primigenius*), being the most southern limit in Europe to which this animal's remains have been traced; rhinoceros (*tichorinus*); hippopotamus; one or two extinct species of ox, buffalo, horse, hog, and deer, with those of a species of *Felis*, very nearly allied to the lynx. In the ravine of **l'Inviolata**, on the old road to **Monte Celio**, have been found bones of extinct quadrupeds, with flint arrowheads, the deposit being a quaternary volcanic tufa. The quarries of **S. Agnese**, in this deposit, are worth visiting. The beds of volcanic tufa, on which reposes that of quaternary gravel, offer well-characterised wave and ripple-marks of the waters in which they were deposited.

**FOSSIL MAMMALIA.**—The existence of three species of elephants, and of different geological ages in the environs of **Rome** is to be particularly noticed; the one in the lower **Pliocene** marls, the others in the quaternary diluvial and contemporaneous volcanic deposits.

The existence of the elephant in the Pliocene strata is a recent discovery in palæontology, having been found in the tertiary marine beds near **Rignano**, where an undisturbed skeleton was dug out in 1858. The species appears to be the *Elephas antiquus* of Falconer. The second, or *E. meridionalis*, is remarkable for its colossal stature and the large dimensions of its tusks; some of the largest bones have been discovered on the declivity of Monte Verde, outside of the Porta Portese, and in the Monte delle Piche, near **la Magliana**. A few bones of the *E. priscus* have also been found here. The *Elephas primigenius*, so abundantly found in Northern Europe, has been met with but rarely in Central Italy. Remains of a mastodon (*M. arvernensis*) exist in a local freshwater deposit at **Montoro**, in the valley of the Nera, 4 m. S.W. of Narni.

Amongst the recent geological discoveries, in the environs of Rome, is that of an ossiferous cavern, containing bones of extinct and recent animals, which is due to the Rev. Brother Indes, of the schools of the Frères Chrétiens in the Via S. Sebastiano, where the collection may be seen. The cavern, which is situated on the **Monte delle Gioie**, at a short distance on the rt., after crossing the Ponte Salaro, is excavated in the volcanic tufa, which here rests on the gravel deposits, probably the same as those of the Via Nomentana and Monte Sacro. The number of species hitherto discovered is about 30, of which, amongst the extinct species is a very large collection of *Felis* (*Felis Verneuvillii*) as large as the tiger, of the *Ursus fossilis*, elephant, rhinoceros, hippopotamus, fossil Equus, *Bos primigenius*, &c.; whilst in the upper and more modern portion are almost all the living animals of the country. The cave is still the resort of foxes, reptiles, birds, &c.

**POST-PLIOCENE DEPOSITS—ALLUVIAL FORMATIONS.**—The most remarkable deposits of this kind are those at the mouth of the Tiber, which will be noticed more particularly in describing the classical sites of that district, *under the heads of Excursions to Ostia,*

*Porto, &c.* (pp. 509 *et seq.*). The **Isola Sacra**, which occupies an area of several square miles, has been entirely formed within the historical period by the alluvium of the Tiber, which is still encroaching on the sea at the rate of upwards of 12 ft. annually. The district of the **Pontine Marshes** is an immense deposit of a similar nature, extending from the base of the Volscian mountains on the E., and the volcanic region of Latium on the N., to the shores of the Mediterranean, and which is also extending from similar causes, and the banks of sand thrown up by the sea. A post-Pliocene deposit of another kind consists of a loose and porous calcareous rock, which forms the plain parallel to the coast, nearly in the whole extent from **Palidoro**, on the road from Rome to Civita Vecchia, to **Leghorn**; it contains recent marine shells, and consists of a loose travertine and agglomerated sand, with extensive beds of gravel regularly stratified; it is quarried for building-stone between **Palidoro** and **Palo**, and beyond the latter forms the low land at the base of the hills of **Cervetri** and **La Tolfa**, as it does in the environs of Civita Vecchia; it is similar to that quarried so extensively behind **Leghorn** under the name of *Fanchina*, for the hydraulic works of the port; in some places it is seen as high as 40 and 50 ft. above the present sea-level. **Meli**, in a letter to the Royal Academy of the Lincei, Feb. 1880, enumerates 133 species of fossil shells found by him during the preceding autumn, in the post-Pliocene deposits in the neighbourhood of **Civita Vecchia**, of which, with the sole exception of the *Cerithium*, found near **Corneto**, the living representatives still inhabit the Mediterranean Sea. To the same period may be referred the rocks so extensively used for the hydraulic works at **Brindisi**, on the Adriatic.

Connected with the very recent date of some of the volcanic eruptions of the environs of Rome, is the discovery of vases and human remains beneath or in the igneous deposits. This subject has given rise of late to much discussion. Vases consisting of pottery of a very



peculiar and primitive style have been found in the volcanic ashes beneath the masses of Alban peperino, especially near the town of Marino, the Parco di Colonna, and near Monte Cuoco, overlooking the Lake of Albano. If established, this discovery would lead to the conclusion that the last eruptions of the Alban hills were posterior to historical periods, and to the existence of man in this part of Italy.

The Editor has received on this subject a very interesting letter from Signor Pacifico di Tucci, of Velletri, from which the following is an extract:—

"Everything concurs in proving that the primitive inhabitants of the Latin hills, established there after the first eruptive period, were surprised by the eruption of the central crater at its second period of volcanic activity. The great discoveries of prehistoric implements made by the Comm. De Rossi, under the peperino, demonstrate this, consisting in an entire necropolis, covered and cemented by the volcanic mud, and showing the most archaic form of the *dolmen* or dead-man's house. The commerce of our early fathers with Etruria is shown by the importation of primitive Etruscan vases, also buried under these volcanic strata. The discovery of such vases has been accompanied by that of iron bracelets, buckles, and other ornaments. But the discovery which best connects the history of man with the volcanic activity of Latium is that of the *as grave* and *as signatum*, under peperino strata, which, although warmly contested, is a positive fact, and establishes one period of eruption, in Latium, in the time of kingly Rome. Soon after I discovered the prehistoric human station of S. Gennaro, on the banks of an ancient river-bed, partially filled up by a current of lava, and a little lower down by two currents of peperino, from which, besides the rich collection of stone weapons, of the neolytic period, now in my possession, I also extracted an important piece of *as grave*. As the *as signatum* was found in the peperino, near the station of S. Gennaro, it may be inferred that

the primitive Romans witnessed some of the tremendous volcanic phenomena, of which Latium was the centre, an induction confirmed by a ritual prescription of the Arval brothers ordering that, "*Si montes Albani lapides injecerint ferias per novem dies agerentur?*" I have already mentioned the human station of S. Gennaro (halfway between Genzano and Velletri) ranging from the flint period to the epoch of a rudimentary city with walls of peperine stone squared in the Etruscan manner, and I can now add five other stations equally important. The Andreola, near Cori, Rocca Massima, Velletri, Castel Ginnetti, and Carroceto, all of which have yielded flint implements, now in my collection, in such abundance and perfection as to establish the supremacy of the inhabitants of Latium over the rest of the peninsula in this kind of work . . ."

TRAVERTINE may be considered as a comparatively modern deposit: in this part of Italy it is confined to the valleys of the Tiber and Anio. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much stronger than at present, and, as already remarked, may be considered the expiring effort of volcanic agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables, but bones and teeth of many kinds of animals, such as Bos, Cerons, Hippopotamus have recently been found imbedded in travertine at Cava delle Caprine near Tivoli. The scarcity of animal remains may be attributed to the waters by which it was deposited containing in solution carbonic acid and sulphuretted hydrogen gases, which rendered it unfit for animal life. Travertine exists within the city, on the declivity of the Aventine, and forms, outside the Porta Flaminia, a great part of the low range of Monte Parioli, extending

from the Porta del Popolo to the Ponte Molle.

The late Professor Ponzi published 2 geological maps of this district, one embracing the capital and the volcanic region of Latium, the other the environs of Civita Vecchia and of the metalliferous district of La Tolfa, and of the country extending from the Lake of Bracciano to the sea. More recent are those by the Società Geologica di Roma, viz., *Campagna Romana*, 1879, and *Italia*, 1881.

The geologist will find in the Museum of Mineralogy, at the University of La Sapienza, a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the eminent geologist Brocchi, to illustrate his work 'Descrizione del Suolo di Roma,' 1 vol. 8vo.; the series formed by the late Prof. Ponzi, the most eminent of Roman geologists; and a fine one of minerals from the lava current at Capo di Bove and in the peperino of Albano, forming part of the collection sold by the late Count Medici Spada to the Roman Government.

### § 2. ALBAN AND TUSCULAN HILLS.

The ancient roads which led most directly to this group of hills, so populated and important before and during Roman rule, were the Appian and Latin Ways.

They are now superseded by the Rome-Naples, Rome-Marino, and Rome-Frascati Railways, and by the modern carriage-roads, *Via Appia Nova* and *Via Tuscolana*.

For the benefit of classical and archæological travellers, who may prefer to the more rapid modes of locomotion a pilgrimage along the once celebrated *Regina Viarum*, the first approach to the Alban hills, described in this Handbook, is by the

#### ANCIENT APPIAN WAY.

The second route is by the  
NEW APPIAN WAY;

and the third by the  
ROME-NAPLES RAILWAY,

which branches, at the station of *Ciampino*, 14 chilometri from Rome, into the three lines named above.

#### THE VIA APPIA.

This ancient road is open for carriages from the city gates to Albano. For the casual visitor a few hours will suffice to inspect it, but the antiquarian traveller will find matter for much study in the many curious monuments and inscriptions between the Porta di San Sebastiano and Frattocchie, in an extent of 11 Roman miles.

The Via Appia was one of the most celebrated roads from the capital of the Roman World: it was commenced A.U.C. 441, or B.C. 312, by Appius Claudius Cæcus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, and became not only the greater line of communication with Southern Italy generally, but with Greece and the most remote Eastern possessions of the Roman Empire.

qua limite noto  
APPIA longarum teritur REGINA VIARUM.  
*Stat. Sylv.* II. 2.

Until the reign of Pius IX. the greater part of the Via Appia, beyond the tomb of Cecilia Metella, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste: it was reserved for that Pontiff and his Minister of Public Works and Fine Arts, Signor Jacobini, to restore to light its interesting remains. Commenced in 1850, the works of excavation were completed in 1853, under the direction of the late Commendatore Canina, who published a most interesting work on the discoveries made, with detailed topographical plans and restorations of the principal monuments.\*

\* La prima parte della Via Appia della Porta Capena a Boville, descritta e dimostrata con i Monumenti superstiti: Roma, 1853. 2 vols. 4to.

The Via Appia commenced nearly 1 m. within the Porta Appia of the Aurelian wall, the modern gate of S. Sebastiano, at the Porta Capena, the position of which was about 300 yards beyond the modern Via di San Gregorio, corresponding to the narrowest part of the valley, between the Cælian and Aventine hills, crowned respectively by the Villa Mattei on the l., and the ch. of Santa Balbina on the rt. The distance from this point to the modern Porta di San Sebastiano is 1480 yards, being the space included between the more ancient wall of Servius Tullius and that of Aurelian.

Leaving the site of the Porta Capena, we soon after cross, nearly opposite the baths of Caracalla the *Marrana*, the ancient Aqua Crabra, which, entering the city near the Porta Metronia, after running through the valley of the Circus Maximus, empties itself into the Tiber near the opening of the Cloaca Maxima: beyond this and on the l. the modern Horticultural Gardens are supposed to occupy the site of the grove and Temple of the Camenæ, near which, in more ancient times, were the Fountain and Valley of Egeria, the site of Numa's interviews with that mysterious nymph. The locality is fixed by Juvenal's description of the journey of his friend Umbricius and himself; the place was then chiefly inhabited by Jews of the lower orders.

Sed dum tota domus rheda componitur unâ,  
Substititad veteres Arcus, madidamque Caperam  
Hic, ubi nocturnæ Numa constituebat amicæ.  
Nunc sacri fontis nemus, et delubra locantur  
Judeis. . . .  
In vallem Egeriæ descendimus et speluncas  
Dissimiles veris . . . . *Juv. Sat. III.*

Farther on still on our l. stands the **Ch. of San Sisto**, the supposed site of the Temple of Honour and Virtue, founded by Marcus Marcellus, and mentioned by Cicero. Here the Via Latina diverged on the l., and in the triangular space between it, the Via Appia, and the Aurelian Wall, are the tombs of the Scipios in the Vigna Sassi (see *Index*), the Columbaria of the neighbouring Vigna Codini, which are described above, and on the opposite

side of the road, in the Vigna Moroni and Casali, some substructions of ancient edifices and sepulchres. The so-called **Arch of Drusus** follows, and 120 yds. beyond the Porta di S. Sebastiano: in the Vigna Naro, on the rt. was found the 1st milestone of the Via Appia, which is now placed on the balustrade before the Capitol. It was in the space on the l. outside the modern gate that stood the Temple of Mars, where the armies entering Rome in triumph used to halt; the slope being the ancient Clivus Martis mentioned in a beautifully cut inscription in the Galleria Lapidaria at the Vatican. The foundations of the towers of the gate, and the archway itself, are composed of large blocks of white marble, from the Temple, and in the Vigna Cartoni are still to be seen fragments of the cornice and entablature. Passing under the railway viaduct and crossing the Almo, the huge mass of ruin on the l. is supposed to be the **sepulchre of Geta**, and behind the modern Osteria di Acquataccio, on the opposite side of the road, is that of Priscilla, the wife of Absacanthus, a minion of Domitian's. The **Tomb of Priscilla**, which was long supposed to be the Mausoleum of the Scipios, is surrounded by niches, which probably contained statues; the circular tower placed upon it is a mediæval construction.

A few hundred yards farther, the modern Strada della Madonna del Divin' Amore, branches off on the rt.; at this bifurcation, on the l., is the **Ch. of Domine quo vadis** (see "Churches"), so called from the tradition that it was here St. Peter in his flight from Rome met our Saviour, who to the above inquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor of the church is a marble slab, upon which is shown a copy of the foot-marks which our Saviour is said to have left upon the pavement. The original, in white marble, is preserved amongst the most precious relics of the neighbouring basilica of San Sebastiano. After passing *Domine quo vadis*, the road leading to the Valle Caffarella,

to the so-called Fountain of Egeria and the Temple of Bacchus, branches off on the l.: the space which intervenes between this and the descent to the ch. of S. Sebastian is a kind of table-land, the centre of which corresponds to the 2nd m. On the l. are the Columbaria of the Liberti of Augustus and of Livia, and of the family of the Volusii, in the Vigna Vignolini, and on the rt. of the Cecili: behind the latter, in the Vigna Ammendola, or Molinari, the best authorities place the site of the Temple or *Ædicula* of the Divus Reticulus. The *Casale dei Pupazzi* on l. is built on the massive ruins of a tomb: the adjoining vigna stands over the Catacomb of Pretextatus; and nearly opposite is the entrance to the **Catacombs of St. Callixtus** (see Index). Beyond the Vigna dei Pupazzi a road leads to the ch. of Sant' Urbano. On the descent to S. Sebastian are numerous sepulchral remains, that nearest the ch. belonging to the tomb of Claudia Semne.

In the *Vigna Randanini*, on the opposite side of the road, some curious tombs were discovered in 1859, communicating with the **Jewish Catacomb** (see Index). The **Tomb of Romulus** and the **Circus of Maxentius** on the l. have also been fully noticed already (see Index). The 3rd milestone stands half-way between the tomb of Cæcilia Metella and the eastern portion of the machicolated wall of the Caetani fortress. The ruined **Chapel of the Caetani** on the rt. is interesting as one of the few Gothic edifices about Rome: it consists of an oblong nave, at the extremity of which are the ruins of an apse: there are traces of a circular wheel-window in the opposite gable, and 6 pointed ones on each side: the roof is destroyed, but the spring of the arches shows that they were pointed and corresponded in number with that of the windows. The **Tomb of Cæcilia Metella** (see Index) is situated at the extremity of a lava current, which descended from near Marino, and may be well seen in the numerous quarries of *Capo di Bove*, to the l. of the road, whence a considerable portion of the

paving-stone of the modern city is obtained. From this point the Via Appia runs almost in a straight line as far as Albano, its direction being very nearly S. 39° E. 1 m. beyond this, on the l., or close to the 4th m., on a modern pier, are placed several fragments of sculpture, and an inscription belonging to the tomb of M. Servilius Quartus, which was restored by Canova.

A few yards beyond this on the l. is a very interesting **bas-relief**, placed upon a modern pedestal, supposed to represent the death of Atys, the son of Cræsus, killed in the chase by Adrastus; the sitting figure is Cræsus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father in a dream. This bas-relief was evidently the ornament of a sepulchral monument; and as we know from Tacitus, that it was at the 4th m. on the Appian Way, and consequently near this spot, that Seneca was murdered in one of his villas, by order of Nero, there is reason to suppose that the tomb of the philosopher was here. Beyond this interesting site, on the same side, is the sepulchral inscription in verse of the sons of Sextus Pompeius Justus, a freedman of one of the Sexti, descendants of Pompey the Great: close to it are the ruins of a small temple supposed to have been dedicated to Jupiter, where numerous Christians suffered martyrdom.

From this point we enter on a real **Street of tombs**, which continue uninterruptedly for nearly 4 m.; between the 4th and 5th m. the most remarkable are—on the rt. a cippus raised to Plinius Eutycheus by Caius Plinius Zosimus, probably the favourite freedman of Pliny the younger, who speaks of him in one (lib. v., let. 19) of his letters; then comes the tomb of Caius Licinius, and still farther a Doric tomb, a very ancient republican construction in peperino, with bas-reliefs representing a warrior with warlike instruments; and one of a later period to several members of the family of the Secundini, an inscription on which

is curious—TITO . CLAUDIO . SECVNDO . PHILIPPIANO . COACTORI . FLAVIA . IRENE . VXORI INDVLGENTISSIMO; probably of the time of Trajan; from which it would appear that the deceased was a tax-gatherer, and the best of husbands, in modern phraseology; of Rabirius Hermodorus, of Rabiria Demaris, and Usia Prima, a priestess of Isis, with bas-relief portraits of each; and a little farther another republican monument in peperino, of a very early style, but without an inscription.

After passing the 5th m., on the rt. is a circular mound, on which stands a modern tower, and a short way beyond 2 larger ones, surrounded by a basement of blocks of peperino, which Canina supposes to be the Tombs of the **Horatii and Curiatii**, where antiquaries place the Fossa Cluilia, raised by the Romans in their contests with the Albans: their form and construction are very different from the sepulchres of the Imperial period; they resemble some of those decidedly Etruscan, such as the Alsetian mound tombs near Monterone on the road to Civita Vecchia, whilst their position corresponds exactly with the distance from Rome where we are told by Livy those heroes fell; in which case the level ground behind would be the site of the camp entrenched by the Albans in their attempt to oppose the progress of the Romans under Tullus Hostilius. This appears to have been subsequently converted into an Ustrinum, or open space where human bodies were consumed, some fragments of its enclosing wall being still visible. On the opposite side of the road are some extensive ruins formerly known as Roma Vecchia, but now considered to be those of the large suburban **Villa of the Quintilii**, and afterwards of the Emperor Commodus, who put those two virtuous, but temptingly rich brothers, to death, in order to possess himself of their property. The huge pyramidal ruin on the l. near this, called without any foundation, the **Sepulchre of the Metelli**, is one of the most picturesque objects on the **Via Appia**, remarkable from

its massive solidity: the narrowness of the pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base having been carried away for building. Behind this tomb on the l. is the picturesque castellated farmhouse of Santa Maria Nuova. A little beyond, near the 5th m. on the Appian, is an inscription relating to a member of the family of Cæcili, in whose sepulchre, as we are told by Eutropius, Pomponius Atticus was buried; and close to it that of the Terentii, the family of the wife of Cicero, intimately allied with that of P. Atticus. Between the 5th and 6th m., on the l., are the memorials of Sergius Demetrius, a wine-merchant (Vinarius), who lived in the Velabrum; of Lucius Arrius; and Septimia Galla.

At the 6th m., also on the l., is one of the most remarkable and picturesque ruins on the **Via Appia**, the large circular sepulchre called **Casale Rotondo**, of such huge dimensions, that not only is there a house and farm-buildings, but an olive-garden, upon its summit. Excavations have led to the discovery of several fragments of sculpture and inscriptions, one bearing the name of Cotta in fine large letters. There is reason to believe that it was erected by Marcus Aurelius Messallinus Cotta, Consul A.D. 20 to his father Messalla Corvinus, the historian, orator, and poet, the friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time—

Cotta  
Pieridum lumen, presidiumque fori.  
Maternos Cottas cui Messallasque paternos  
Maxima nobilitas ingeninata dedit—  
*Ovid. Epist. xvi.—*

who died in the 11th year of our era. The inscription on it has been thus restored by the late Cav. Borghesi—**M. AURELIUS M. F. M. COTTA, MESSALLE CORVINO PATRI.** The tomb was one of the most colossal outside the gates of Rome: as it now stands, it is 342 Eng. ft. in diameter, or one-third more than that of Cæcilia Metella; it is built of small

fragments of lava, embedded in a strong Pozzolana cement in the centre, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling, over which rose a lantern, ornamented with bas-reliefs, tripods, cornice marks, &c.; the base was formed by huge masses of the same material, and the whole monument surrounded on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, which probably supported ornamental vases and statues. Some fine specimens of sculpture were found near it; amongst others, a short column, probably a pedestal for a statue, with a circular bas-relief of Tritons and marine animals of beautiful design. All these fragments have been placed on the face of a high wall close to the sepulchral pile, arranged according to Canina's restoration of the monument. In front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the Via Appia. The view from the summit of this tomb over the Campagna and the Alban hills is very fine.

Between Casale Rotondo and the Villa dei Quintilii, on the rt. of the road, are the remains of a very curious building, commonly called *La Spezieria*, or pharmacy. It consists of a large circular basin, cut out of a mass of marble, bearing an old inscription, from which basin the liquid (whatever it was) flowed into a series of smaller ones, placed one below the other. At the end are the remains of a press.

Beyond Casale Rotondo stood, on the rt. the tombs of P. Quintius, Tribune of the 16th Legion; of a Greek comic actor; of Marcus Julius, a steward of the emperor Claudius; of Publius Decumius Philomusus, the inscription being flanked by what might be called an *armoire parlante*, 2 well-executed bas-reliefs of mice; and of Cedritius Flaccianus, a military Tribune: whilst on the l. are the *Torre di Selce*, a tower of the 12th centy., erected upon

a huge circular sepulchre belonging to some great unknown; the tombs of Titia Eucharis, and of Atilius Evhodus, a seller of beads and other ornaments of female attire, who had his shop on the Sacra Via: the inscription on it is entire and curious, it appeals to those who pass to respect it, with an eulogium of the deceased Margaritarius de Sacra Via, and the designation of the persons who were to be interred in it. Between the 6th and 7th m. the road descends, and deviates slightly from the straight line, to avoid the too rapid descent, and to follow the escarpment of the lava-current at a higher level. It would appear, however, from some more ancient tombs on the l., that originally the road went straight on; the large semicircular ruin on the l. is supposed to have been an Exhedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. Between the 7th and 8th m. there is no tomb of any note; the large circular mound on the rt. is probably of the republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and several columns of Alban peperino, in an early Doric style, round a porticus, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the republic. In the space between these ruins and the neighbouring large circular mound, faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, and to which Martial alludes in several of his Epigrams; the more ancient *Ædícula* of Hercules, near which it stood, was probably in the area of Silvanus. Behind the temple was the villa of Bassus, and further on and on the same side that of Persius, of which there are some walls standing. A few yards farther is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond and on the l. of the road the only tomb bearing an inscription is that of Q. Veranius, possibly the same who was consul A.D. 49, and who died in Britain A.D. 55; the ownership of the high ruin called the *Torraccio*, with a

shepherd's hut on the summit, near it, has not been ascertained.

Exactly corresponding with the site of the 9th m., and on the rt. side of the Via Appia, is a considerable ruin supposed to be the Tomb of Gallienus. The mass of walls behind mark the site of the villa of Gallienus, which we know from Aurelius Victor was here. This site was excavated during the last centy. by Gavin Hamilton, an English artist settled at Rome, when the Discobolus, now in the Museum of the Vatican, and several other good specimens of ancient sculpture, were discovered. From the tomb of Gallienus the road descends to the torrent of the Ponticello, beyond which stood the 10th milestone; the most remarkable sepulchre in this space being on the rt., a massive circular one, like those of the Horatii and Curiatii, and for its size, one of the most remarkable on all the road we have described: it marks the S.E. limit of the Agro Romano. From the Ponticello the Via Appia ascends gradually for the next m.: half-way on the l. is a large round tomb of the Imperial period, decorated with columns and niches. About 150 yards beyond the place corresponding to the 11th m., and on the l., is a massive ruin, now inhabited by shepherds, with a chamber in the form of a Greek cross in the centre, and a pointed roof.

This is the last monument of any importance before reaching le Fratocchie, where the Via Appia joins Via Appia Nova, the modern road between Rome and Albano.

The ancient pavement exists on a great part of the Via Appia for the last 8 m., and in many places with the sideway for foot-passengers bordered by a parapet, especially between the 8th and 10th mile. The blocks of *silex* employed for the pavement were obtained from the numerous quarries of lava which border the road on either side. It is worn into deep ruts by the wheels of the vehicles that passed over it. Traces of *fountains*, and *semicircular exhedrae*, may be seen alongside some of the tombs. All the milestones have disappeared,

but their positions have been carefully determined, adopting, for the length of the Roman mile, the distance between the Porta Capena and the spot where the milestone bearing the inscription VIA APPIA I. was discovered, and which, as well as a similar one, with an inscription of Vespasian, found at the 7th m. on this road, has been removed to the balustrade in front of the *intermontium* of the Capitol.

The excavations of the Via Appia were carried down to the level of Imperial times. There is reason to believe that beneath a good deal of the road, now formed of polygonal blocks of lava of a more recent date, would be discovered the causeway over which Horace and Virgil, Augustus and Germanicus, travelled on their way to Brundisium. On the ascent from the Fratocchie to Albano, in the cutting through which the modern road passes, examples may be seen, in several places on the rt., of three different polygonal pavements, belonging to the old Appian Way, and evidently placed one above the other at successive periods.

The remaining part of this road, with its most interesting features, will be found described in the following notice of the

#### NEW APPIAN WAY.

(Carriages from Rome to Albano cost about 20 francs, and a "pou-boire" to the driver.)

The modern road from Rome to Albano is 14 English miles long, and was constructed in 1789 by Pius VI., who gave it the name of Via Appia Nova. Leaving Rome by the Porta San Giovanni, it immediately crosses the Mariana stream, and soon after leaves, to the l., the road to Frascati: at the 2nd milestone it crosses the ancient

#### [VIA LATINA,

the direction of which is marked by a line of ruined sepulchres (see "Tombs"); two of which in brick, now converted into temporary farm-buildings, at a short distance on the l., are in good preservation. Beyond this point,

to the l. of the modern road, excavations in 1858 led to the discovery of some interesting sepulchral monuments, and of the **Basilica of St. Stephen**, founded in the pontificate of St. Leo in the middle of the 5th centy. Several marble columns, with ancient Composite and Ionic capitals, were dug out, some of the latter with the cross sculptured on the volutes, and 2 curious inscriptions, one referring to the foundation of the primitive ch. by Demetria, a member of the Anician family; the other to the erection of the Bell Tower by a certain Lupus Grigarius, in the middle of the 9th century. The ground-plan of the basilica shows that it was similar to the sacred edifices of the same period. The church, dedicated to St. Stephen, as restored by Pope Leo III., consisted of a vestibule and portico, forming the front turned towards the E., opening into the aisles and nave, which were separated by a row of marble columns, most of which are unfortunately now removed. At the extremity of the nave is a semicircular tribune, with remains of the altar; and on its rt. or N. side a square baptistery, with a sunk font in the centre, evidently for baptism by immersion. One of the peculiarities of this basilica is the *adnicula* in the centre of the nave and in front of the tribune, and which, placed over the relics of martyrs, was retained and included in the Basilica of Pope Leo: it consists of two chambers, entered by a descending staircase; over it may have stood the presbytery or choir.

At this part of the Via Latina was an extensive villa, of which the ruins opposite the 2nd mile on the l. formed a part, and here was a line of tombs like those on the Via Appia, several of which were laid open in 1860. Not far from these ruins are the Catacombs of **S. Quattri Coronati**, in the *Vigna del Fiscale* (see Index). Between the 3rd and 4th m. on the l. is the *Osteria del Tavolato*, and the lofty tower *del Fiscale*. The S.E. angle was struck off by lightning on the 27th Sept. 1880.]

From the 2nd milestone and for the next 7 m. the new Appian Way runs

parallel to the ancient Via Appia, which is marked on the rt. by the tomb of Cæcilia Metella, and others already noticed. A column on the rt., about the 3rd mile, marks the turn to the mineral springs known as Aqua Santa (see Index). The magnificent line of arches on the l. shows the course of the united aqueducts of the **Aqua Claudia** and **Anio Novus**, whilst lower arcades, not now visible, carried the 3 streams of the Marcia, Tepula, and Julia. The simple line of arches of more recent construction, and still in use, was built by Sixtus V. for the conveyance to Rome of the Aqua Felice. Opposite to the 5th milestone, on the rt., are the ruins of a villa of the Quintilii, described at p. 428 (Via Appia); they cover a mile in length, and stand on an escarpment of the lava current, which ends at the tomb of Cæcilia Metella. An elegant brick tomb of the age of the Antonines, on the l., near the *Casale delle Capanelle*, between the 5th and 6th milestones, has been confounded with the Temple of Fortuna Muliebris. Before the 7th m. is the Torre di Mezza Via, close to which a ruined aqueduct crosses the road in the direction of the Villa of the Quintilii. Beyond the 9th milestone the road to Marino branches off on the l., and soon after a small stream called the Fossa del Ponticello is crossed. Between this and the foot of the Alban hills at the 10th mile in the space between the modern and ancient Appian Ways, where the rly. crosses, are some sulphuretted hydrogen gas springs (*la Solfatarà*), marked by white efflorescence on the surface. Before reaching the 11th milestone the road ascends to the rt., towards the Osteria delle Frattocchie, where it joins the ancient Via Appia, which it follows to Albano: the villa on the l. of the road here belongs to the Colonna family: from le Frattocchie the high road to Nettuno and Porto d'Anzio strikes off to the rt. Between le Frattocchie and the next m. (12), several ruined sepulchres bound the ascent on either side, and on the rt. are the ruins of Bovilla, with the remains of a piscina, circus, and theatre.



Higher up is the site of the more ancient Bovillæ founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacrarium of the Julian family. Frattochie is supposed to be on or near the site of the fatal quarrel between Milo and Clodius, which forms the subject of Cicero's celebrated oration 'Pro Milone.' Bovillæ gradually declined after the Antonines, and is mentioned for the last time in 1024, as Buella. Near Albano was the grove sacred to that mysterious divinity the *Bona Dea*, whose ceremonies, forbidden to the eyes of man, were sacrilegiously witnessed by Clodius, disguised as a woman—when afterwards murdered, at the spot mentioned above, the votaries of the goddess looked upon the deed as an act of celestial vengeance. The only undoubted statue of the *Bona Dea* hitherto known was found in 1879 in the garden of Sig. E. Franz, at Albano. It is a small sitting figure in Greek marble, and resembles a Roman matron. It holds a cornucopia, but the head belongs to some other statue, resembling Salonina, wife of the Emperor Gallienus. The inscription on the base,

EX . VISV . IVSSV . BONAE . DEAE  
SACR  
CALLISTVS . RVFINAE . N . ACT,

leaves no doubt as to the identity of this extremely rare figure, which, from the style of the sculpture, may be attributed to the Antonine period. The ascent from le Frattochie to Albano is gradual, although considerable, the difference of level from the bottom of the hill to the gate of the town being nearly 650 feet.

A little beyond the 12th milestone the road crosses the dry bed of the river by which Sir William Gell supposes the Alban lake to have discharged its waters anterior to the excavation of the emissarium. A modern road leads on the l. to the Villa Torlonia, at Castel Gandolfo: a short distance beyond this traces have been discovered of an ancient road, which is supposed to have led

from Laurentum to Alba Longa. Numerous tombs, many of which are shown by inscriptions to have belonged to eminent families of ancient Rome, border the road on each side of the ascent to Albano. Between the 12th and 13th milestone the road is lined on the rt. by massive substructions of tufa blocks for some distance. About 1 mile before reaching the town a massive square tomb, on the l., about 30 feet high, with 3 niches within and places for urns or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs, "*spoliatum imaginibus, exequiis, pompa, laudatione, infelicissimis lignis, semiustulatum, nocturnis canibus dilaniandum.*" The view back during the ascent extends over the whole Campagna as far as Soracte: Rome is seen to the N.W., in solitary grandeur, amidst the ruins of the desolate plain. Beyond, to the W., the long line of the Mediterranean completes this striking picture. Near the gate of Albano, and on the l. of the road, are the remains of a high tower-shaped tomb, with binding-blocks in white marble, with which the entire structure of 4 stories appears to have been originally covered. It contains a sepulchral chamber 12 ft. by 8, and is generally admitted to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. The statement of Plutarch, who tells us that the tomb of Pompey was close to his villa at Albanum, corresponds with this locality. On the rt. before entering the gate is the Villa Altieri, and on the l. the road leading to Castel Gandolfo. On entering the town, we see on the rt. the Villa Doria, the grounds of which, charmingly wooded and laid out, contain the ruins of Pompey's villa.

#### BY RAIL TO ALBANO.

The Rail way is the most expeditious way of reaching Albano.

the Rome-Naples Rly. runs parallel to the Claudian and Felice aqueducts as Porta Furba, 3 m. from Rome; it crosses the Frascati carriage-road and continues with the aqueducts to the rt. to the Ciampino junction, where it leaves the Frascati line to the l., and diverges to the rt., following the base of the Alban hills, soon after crosses the modern road and ancient Via Appia, at the distance of a mile from Rome; beyond this are several deep cuttings through lava-currents descending from the Alban craters. The stream flows from the lake is crossed at a distance below its exit from the lacus Fucinus. Fine views of Castel Gandolfo, Albano, and Ariccia, are obtained from this part of the rly., which runs round the base of Monte Mario, until it reaches the station of Albano, 16 m. from Rome, where the line crosses the road to Porto San Paolo and Nettuno (see p. 522), to which seaside places there is a steamway, in correspondence with each other from Rome. Travellers change at Cecchina Stat., and ascend to Albano by the line which skirts the N. of the Valley of Ariccia, while the direct carriage road from the town to Genzano goes round the S.

Albano may also be reached by the Marino Rly. to Castel Gandolfo, which leads to Albano by the lower gallery only a quarter of an hour's drive. The line is expected to be prolonged to Genzano.

#### ALBANO.

Albano, now called Laziale, to distinguish it from 3 other towns of the name in Italy, owes its origin to the Emperor Augustus's Alban Villa, which covered a space of 6 miles in length between Ariccia, Albano, Castel Gandolfo and Genzano. The first historical mention of it, as a town, is by the librarian Hieronymus, narrating, in his *Life of Constantine I.*, that Constantine built a church to St. John Baptist there. It is now a town of 2,000 inhabitants.

It was sacked by Alaric and Genseric. Procopius says that Belisarius occupied the town in the 6th centy. It formed part of the donation of Charlemagne to the Holy See, and underwent the disastrous consequences of party factions in the Middle Ages. In 1345 the Savelli, whose castle is now the municipal palace in the Corso, obtained the feudal investiture of the town and territory of Albano, and governed it with many vicissitudes until the extinction of the direct line of their house, in the beginning of the 17th centy., when it passed into the hands of the Castel Gandolfo branch of the family, who ruled it in an oppressive manner for nearly a century, until Paul Savelli, in 1696, sold his baronial rights to the Apostolic Chamber for 440,000 scudi. In 1798, the inhabitants having risen in arms against the French, were defeated, and the town sacked by order of Murat. The principal events of the present centy. have been an earthquake of 7 months' duration in 1829; the occupation of Albano by the Neapolitans, and their flight before Garibaldi in 1849; and the disastrous cholera which decimated the town in 1867.

*Inns:* H. de la Poste, an old-established house; comfortable (manager, Signor Togni); good rooms and stabling; fine views towards the sea. Terms moderate. There is a good restaurant *à la carte* on the ground floor. H. de Russie near the Villa Doria; here as at the Poste travellers can be taken en pension. Carriages and donkeys can be procured at these inns, but tourists will do well beforehand to come to an understanding about the charges. *Restaurant Solustri*, opposite the Poste, well served. An omnibus for Genzano starts from opposite the post-office in connection with the trains and *vice versa* (fare 50 c.).

*Itinerary.*—For persons whose time is limited the following itinerary includes most of what is to be seen in the town and the neighbourhood. In a carriage this may be gone through in 5 hours. Leaving Albano—Tomb

of Aruns, Viaduct and town of Ariccia, and, leaving the carriage there, examine the ancient walls and the substructions of the Via Appia below the town; a drive of half an hour to the Villa Cesarini at Genzano, to see which, and the gardens overlooking the Lake of Nemi, apply to the porter at the palace. Drive to the Capuchin Convent at Genzano, round the N. rim of the lake, from which a walk of an hour to Nemi, or drive to Nemi by the carriage-road round the S. side; visit the Monte Pardo on returning, for the fine view; drive from Ariccia through the woods behind the Chigi park to the Capuchin Convent of Albano, and from there by the Upper Gallery to Castel Gandolfo, returning to Albano by the Lower Gallery, visiting on the way the ruins in the Villa Barberini. The principal sights at Albano are the Villa Doria; the Cathedral; the Church of San Paolo; the Roman Amphitheatre; and the Church of Santa Maria della Rotonda. An excursion on foot or donkey to Palazzuola, Rocca di Papa, and Monte Cavo will require 5 hours; but Rocca di Papa may be reached in an hour from Albano, driving by the good carriage road over the Ariccia Viaduct, behind the Chigi park, above the Capuchin Convent, and in front of the lofty chapel, called the *Madonna del Tufo*. The return journey to Rome in a carriage, along the line of the Via Appia, 3½ hours, on foot 5 or 6.

From the ruins of Castel Savello (13th centy.), on a hill 2 m. W. below Albano, there is a splendid view.

Albano (Pop. 7095), 1250 Eng. ft. above the sea, is celebrated for the beauty of its scenery and the purity of its air. It is a favourite resort of the Roman nobility during the *villeggiatura* season from June to October. Although generally healthy, during the extreme heats of summer intermittent fevers sometimes show themselves, even at this considerable elevation. The present town occupies part of the villas of Pompey and Domitian; traces of the former exist in the masses of reticulated masonry in

the grounds of the Villa Doria, and within the precincts of the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Clodius in his immense range of buildings, it would be difficult to determine the exact position of the more ancient structures. It is inferred, however, from the style of construction observable in the ruins, that the villa of Pompey occupied the site of the Doria villa, and good part of the town of Albano; while that of Clodius was on the left of the Appian Way, on the ascent towards Castel Gandolfo, occupying the Ludovisi and Torlonia villa grounds and the meadows bordering on the lake. The neighbourhood of the town was covered with villas of Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre erected by Domitian (between the ch. of S. Paolo and the Cappuccini), mentioned by Suetonius and Juvenal as the scene of his most revolting cruelties; it was nearly perfect in the time of Pius II., with its seats partly excavated in the rock. Near the ch. of S. Paolo are the ruins of the Prætorian camp: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral blocks of peperino, many of which are 12 ft. long. In the Via del Priorato is a circular building, now the *Ch. of S. Maria della Rotonda*; in the jambs of the door are some beautiful acanthus-leaves in marble, portions of an elegant ancient frieze, probably from the villa of Domitian; the niches are ancient: the building is supposed to have been a temple dedicated to Minerva. In the convent di Gesù e Maria are grand ruins of Domitian's *therma*, subsequently enlarged by Marcus Aurelius.

The convent of the Cappuccini, at the E. summit of the town, overlooking the lake, celebrated for its magnificent views from the raised terrace, over the highest station of the Via Crucis, occupies a part of the villa of Domitian, which extended to the pinegroves of the Villa Barberini, just

outside Castel Gandolfo, on the S. The principal modern villas at Albano are those of Prince Doria, near the Roman gate, and of Prince Piombino, at the opposite extremity of the town, both commanding fine views over ancient Latium and the Mediterranean; other well situated villas belong to the Massimo, Rospigliosi, Feoli, and Sacchetti families.

The wine of Albano, from the vineyards on the slopes below the town, still claims the reputation it enjoyed in the days of Horace:—

“ Ut Attica virgo  
Cum sacris Cereris, procedit fuscus Hydaspes,  
Cæcuba vina ferens: Alcon Chium maris ex-  
pers.  
Hic hærus: Albanum, Mæcenas, sive Falernum  
Te magis appositis delectat; habemus utrum-  
que.”  
*Sat. II. viii. 13.*

Albano has been the seat of a bishop since A.D. 460. Adrian IV. (Nicholas Breakspeare), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years prior to his being raised to the Pontificate; it forms one of the six suburban sees always filled by a cardinal bishop.

The Via Appia Nova passes in a straight line through Albano, until reaching the gigantic viaduct that connects it with Ariccia; and a short distance beyond the last houses of the town, before arriving at the viaduct, on the rt., opposite the ch. of S. Maria della Stella, is a massive Etruscan Tomb, erroneously called the *Monument of the Horatii and Curiatii*. The base is 49 ft. square, and it is 24 ft. high: upon this rise at the angles 4 cones, and in the centre a round pedestal 26 feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. In comparing this tomb with the description of Porsenna's at Chiusi, as given in the 36th book of Pliny, on the authority of Varro, we must conclude with Piranesi, D'Hancarville, and Nibby, that it is the Tomb of Aruns, the son of Porsenna, who was killed by Aristodemus in his attack upon Ariccia. The tomb of the Horatii

and Curiatii (see p. 428) stood near the spot where those heroes fell, which was distant only 5 miles from Rome, on the Via Appia. The great *Viaduct* which spans the beautiful ravine between Albano and Ariccia was built by Pius IX. in 1853, the architect was the late Cav. Bertolini. It consists of 3 superposed ranges of arches, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60, and the width 49 feet between the piers. The length of the way is 1020 feet, including the approaches, and the greatest height above the bottom of the valley 192½ feet. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 8,000,000 cubic feet. The viaduct opens immediately on the Piazza of Ariccia, between the ch. and the Chigi palace. The views over the wood, hills, and towards the sea, are very fine.

#### ARICCIA,

about 1 m. from Albano. The modern town, with a population of 2723 inhab., is on the summit of the hill, and occupies the site of the citadel of Ariccia, the *Nemoralis Aricia* of Ovid, one of the confederate cities of Latium, whose history and connection with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. We gather from Virgil that it was one of the most powerful towns of Latium at the arrival of Æneas:—

“ At Trivia Hippolytum secretis alma recondit  
Sedibus, et Nymphæ Egeriæ nemorique rele-  
gat:  
Solut ubi in sylvis Italis ignobilis ævum  
Exigeret, versoque ubi nomine Virbius  
esset.”  
*Æn. vii. 774.*

It was the first day's resting-place out of Rome in Horace's journey to Brundisium:—

“ Egressum magnâ me accepit Aricia Romæ  
Hospitio medico.”  
*I. Sat. v. 1.*

Its importance in the time of Cicero

is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Por-senna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumæ: the Etruscan prince was buried near the battle-field in the tomb above described. The ancient city lay on the southern slope of the hill, extending to the plain traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is discharged to give rise to the question whether it is the emissarium of the lake of Nemi or the fountain of Diana. The most important ruin is the *cella* of a temple built of accurately-fitted blocks of stone without mortar, discovered in a field belonging to Prince Chigi below the modern town, by Nibby, who considered it to be the Temple of Diana. It is probable that there was a temple so dedicated in Ariccia, as Pausanias ascribes its foundation to Hippolytus, and other writers to Orestes, after he had taken refuge in this city with Iphigenia. A bas-relief representing the Rex Nemorensis slaying his predecessor in single combat, found here in 1791 by Cardinal Despuig, seemed to confirm Nibby's opinion, but the discovery in 1885, by Sir J. Savile (see below), of the actual *Artemisium*, or temple of Diana Nemorensis, as described by Strabo, on the N.E. shore of the lake of Nemi, has definitely solved the question of its site.

The inhabitants of Ariccia, in consequence of repeated spoliations by the Goths and Vandals, withdrew into the citadel, the nucleus of the modern town. Their mediæval history from the domination of the Counts of Tusculum is a mere chronicle of baronial contests.

The investiture of the present princely family of Chigi dates from 1661.

The modern town of Ariccia has a large *Palace* belonging to the *Chigi* family built by Bernini, and the ch. of the Assumption, raised by Alexander VII. in 1664, from the design of the same architect. Its cupola is decorated with stuccoes by Antonio Raggi. The fresco of the Assumption, and the picture of S. Francesco de Sales, are by *Borghognone*; the St. Thomas of Villanova by *Vanni*; and the S. Joseph and S. Antony by the brothers *Gimignani*. About 10 minutes' walk from the village, descending into the valley to the S., is the magnificent causeway, 700 ft. in length, and about 40 in width, by which the Via Appia was carried across the northern extremity of the Vallariccia: it is built of quadrilateral blocks of peperino, and is pierced by 3 arched apertures for the passage of water. In the deepest part of the valley its height is not less than 40 ft.; a short distance from its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream, which carries with it fertility into the subjacent plain of Vallariccia. The pedestrian way from this point follow the line of the ancient Via Appia to below Genzano, which town is also reached by pursuing the carriage-road from Ariccia, winding round picturesquely wooded ravines, and shaded by clima-

#### GENZANO,

3 m. from Albano. On leaving Ariccia, forming, as it were, a continuation of that of Albano, is a second viaduct of 8 arches before coming to Gallara, and a third over the ravine before reaching Genzano, thus forming a level road, and avoiding the hills of this portion of the ancient Appian Way, infested until lately with beggars as in the time of Juvenal:—

"Dignus Aricinus qui mendicaret ad axes,  
Blandaque devexæ jactaret basia rheda."  
Sat. IV.

On passing out of Ariccia the picturesquely situated Casino Chigi rises

to the l., inhabited for several summers by the late Lord Amphill while *chargé d'affaires* in Rome. Beyond to the E. is the wooded eminence of Monte Gentile, where Vitellius had a sumptuous villa, in which he was residing when informed of the treachery of Lucius Bassus, and the rebellion of the army of Ravenna. Remnants of walls are still visible there. Beyond the 2nd viaduct, to the rt., are the handsome ch. and ex-monastery of Galloro, built in 1624 as a sanctuary for an ancient painting of the Virgin, on stone, found in the neighbourhood 3 years before. A fine triple avenue of elms, called the *Olmata*, planted by duke Giuliano Cesarini in 1643, forms the entrance to Genzano, at a point called the *Piazza della Catena*. The avenue to the l. leads to the Cappuccini and to Nemi, the central one to the palace of the dukes Sforza-Cesarini, and that to the rt. to the town.

Genzano, a picturesque town of 5571 inhab., celebrated for its annual festival on the Sunday of the Corpus Domini, called the *Infiorata di Genzano*, from the custom of strewing flowers along the streets, so as to represent arabesques, heraldic devices, figures, and other designs. The effect produced by this kind of mosaic of flowers is extremely pretty. On the hill above the town is the palace of the dukes Sforza-Cesarini, to which the streets *Livia* and *Sforza* lead up from the Corso. It is in a beautiful position, on the lip of the crater, in the bottom of which is the lake of Nemi. Higher up, and more to the N., is the convent of the *Cappuccini*, from the gardens of which the prospect is of even greater beauty. The villa and gardens adjoining the *Cesarini Palace*, and sloping down towards the shores of the lake, afford charming shady walks and a series of exquisite views. Visitors are admitted on applying to the porter at the palace. The Cesarini's feudal possession of Genzano dates from 1563. Remnants of the old town and castle, dating from the 12th cent., may be seen under the modern palace, sloping down towards the lake.

From the *Piazza della Catena* a path to the rt. leads up to the *Casino Jacobini*, on the Monte Pardo, from which the view is most extensive from the mouth of the Tiber to Cape Circello, embracing the Pontine Marshes, the Volscian Mountains, the Circæan Promontory, and the Ponza Islands cutting the distant sea-line. A great deal of wine is made about Genzano, and great quantities of fruit grown around Nemi, and in no part of the Roman Province does the peasantry appear more healthy and prosperous.

There are plenty of taverns in Genzano, but only one inn, *Albergo di Roma*; rooms from 2 to 3 fr.

#### NEMI.

From the upper part of Genzano a short walk will bring us to the lake of Nemi, the *Lacus Nemorensis* of the ancients. This beautiful little basin occupies the site of an ancient volcanic crater. It is of an oval form, like that of Albano, though smaller, being only 3 m. in circumference, the level of its surface 102 ft. higher, or 1066 above the sea. The carriage-road leads to Nemi from Genzano, skirting the S. rim of the lake. A footpath leads round the N. rim, passing by the Cappuccini, and brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:—

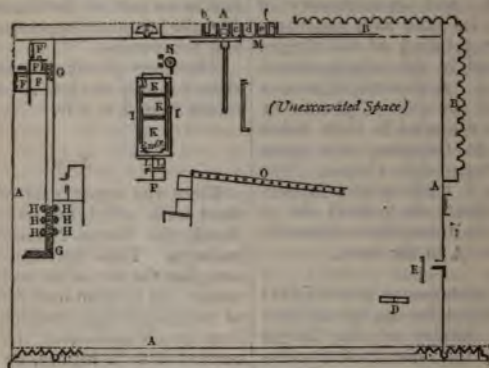
“ Non tamen Egeriæ luctus aliena levare  
 Dama valent; montique jacens radicibus  
 imis  
 Liquitur in lacrymas: donec pietate dolentia  
 Mota soror Phœbi gelidum de corpore fontem  
 Fecit, et æternas artus lentavit in undas.”  
*Metam. xv.*

Like the Alban Lake, that of Nemi appears to have stood in former times at a higher level than now attained by its waters. It was drained in the same way by an *Emissarium* opening into the Valle Ariccia, on the line of the

Via Appia. The inner aperture of this Emissarium is under the wall of the Cesarini villa. It is 1649 yards long, exceeding that of the lake of Albano.

The village of Nemi (pop. 931), is beautifully placed on a height above the E. shore of the lake. (There is a small inn near the castle with tolerable accommodation.) Nemi is

now the property of Prince Orsini, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old *Castle*, built by the Colonnas, is well worth a visit. In the hall are some fragments of inscriptions to the legate, C. Salluvius Naso, during the Mithridatic war. On a square marble pedestal, three feet high, is preserved the inventory, in



PLAN OF SIR J. SAVILE'S EXCAVATIONS OF THE TEMPLE OF DIANA NEMORENSIS (OR ARTEMISIUM) IN 1885.

- |  |  |
|--|--|
| <p>AAAA. Area or terrace of the Artemisium.<br/>         BB. Peribolus wall with niches, N.E.<br/>         CC. Buttress wall supporting terrace from lake side.<br/>         D. First trench opened S.E. angle.<br/>         E. Second trench opened, E. side.<br/>         F. Baths and dwellings, N.W. angle.<br/>         G. Ancient paved road.<br/>         H. Bases of supports of covered way or stoa.<br/>         I. Medieval enclosure with ruined chapel.<br/>         KKK. Stylobate and basement of temple.<br/>         L. Trench at entrance of temple.</p> | <p>MM. Chapels or Shrines behind temple.<br/>         a. Shrine of M. Servilius Quartus with mosaic inscription.<br/>         b. Chapel used as sculptor's studio.<br/>         c. Chapel with terra-cotta figures.<br/>         d. Chapel with large terra-cotta friezes.<br/>         e. Chapel with fragments of inscriptions.<br/>         f. Vaulted chapel, empty.<br/>         g. Hemicycle with statue of Tiberius.<br/>         N. Circular altar or heroon.<br/>         O. Wall with bases of seventeen columns.<br/>         P. Buildings of Opus Quadratum.</p> |
|--|--|

23 lines, of precious objects consigned to two temples, apparently those of Isis and the Egyptian Diana which probably stood on the same quadrangular enclosure as that on which the temple of Diana Nemorensis was discovered in 1885 by Sir J. Savile, G.C.B., British Ambassador in Rome.

His Excellency, by permission of Prince Orsini, to whom the land belongs, commenced explorations in March, 1885, on the spot called "Giar-

dino del Lago," 1 m. below Nemi, to the N.W. This is an immense quadrangular terrace, comprising about 44,000 square metres enclosed on three sides by a wall with gigantic niches 30 feet high and 15 wide, built in the early style of Roman masonry called *opus incertum*.

The excavations soon revealed the dwelling of the priests and attendants of the Sanctuary, and the base of the temple itself 80 feet by 50, consisting

of Greek masonry of the finest description, as well as portions of the Doric columns forming the peristyle with which it was surrounded. A circular altar or "Heroon" was also uncovered, near the posticum of the temple, as well as a number of shrines, or private chapels, built along the N. boundary of the peribolus. In one of these was a beautiful mosaic pavement with a dedication to Diana, where also was found the statue of a Roman lady (Fundilia Rufa) with name inscribed. In other shrines were found fragments of marble statuettes, a semi-colossal statue of the Emperor Tiberius, a double-headed Hermes, several headless Hermes, and many interesting inscriptions. Other trenches opened in the precincts of the temple brought to light a vast collection of votive offerings in terra-cotta, and fragments of friezes and groups in the same material; about 1000 coins, chiefly dating from earliest ages of the Republic; and many bronze statuettes of Diana or her nymphs, and the priestesses of her temple, thus completely identifying this site with that of the "Artemisium" described by Strabo. Sir John Savile has presented this unrivalled collection to the town of Nottingham, in England, for the foundation of an archaeological museum in Nottingham castle.

It is to be regretted that these promising excavations, by which archaeology has been so much enriched in the short space of one year, have been filled up again at considerable expense by Sir John Savile, according to the terms of his contract with Prince Orsini.

In 1887 the Prince came to terms with a speculator, who reopened the excavations, filling them up again immediately after abstracting the antiquities.

Roman history attributes to Tiberius the building of a galley on the lake of Nemi, and many attempts have been made to discover and raise it. Although mainly unsuccessful, fragments have been brought to light, sufficient to prove its existence, some of these may be found in the Vatican and Kirche-

rian Museums, such as portions of leaden pipes stamped with the name of Tiberius Cæsar, beams of pine wood and timbers faced with lead and fixed with long copper nails. The situation of this ornamental galley, or floating villa, was in a shallow part of the lake, under the platform of the temple of Diana Nemorensis, looking S.W.

A short distance beyond Genzano, the ancient Appian Way continues in a straight line S.E. to the Castle of San Gennaro, its polygonal pavement being well preserved, as well as a fine Roman bridge. The post-road diverges to the rt. before reaching the castle and bridge of San Gennaro (the Roman station of *Sub-Lanuvium*), where it is again crossed by the Appian, and makes a detour of some miles in order to pass through Velletri before again joining the ancient line of road near Cisterna. The Via Appia may be seen from this spot traversing the plain below in a straight line, marked by a line of ruined tombs. From this and other parts of the road Civita Lavinia, to which a road branches off on the rt., 2½ miles from Genzano, is a conspicuous object. It is described in the following pages. Velletri and the remainder of the road by the Pontine Marshes to Terracina and Naples, including the excursions to Cori and Norba, are described in the *Handbook for Southern Italy* (Rtes. 140, 141).

#### MONTE GIOVE (CORIOLI).

From Ariccia and from the road to Genzano, looking over the wide crater of the Vallariccia, is seen the hill of *Monte Giove*. It is covered with vineyards, and is situated on the left of the road leading to Porto d'Anzio. Monte Giove is interesting as the spot where many antiquaries agree in fixing the site of *Corioli*, so famous in the history of *Coriolanus* :—

"Cut me to pieces, Volsces, men and lads,  
Stain all your edges on me. Boy! false hound!  
If you have writ your annals true, 'tis there  
That, like an eagle in a dovecoat, I  
Flutter'd your Volsces in Corioli:  
Alone I did it."

There are no ruins of the ancient



city to be discovered; indeed, Pliny states that it was deserted in his day, and that the site was without a trace of its existence (*periere sine vestigio*). Only a farmhouse and tower mark the spot.

#### CIVITA LAVINIA (LANUVIUM).

On a projecting hill, 2 miles farther E., running out to the S.W., on a bold promontory, 205 metres above the sea, and overlooking the rly. which skirts its base, is the picturesque town of Civita Lavinia, which may be reached by rly. in 1 hr. and 5 min. from Rome. It is a  $\frac{1}{2}$  hr.'s walk from the station up to the town, along a path most of which is still paved with huge polygonal blocks of lava. Or the visitor may drive to Civita Lavinia from Genzano, a distance of  $2\frac{1}{2}$  m., of which the last  $\frac{1}{2}$  m. is by a cross-road, turning off from the Appian on the rt. Shortly before reaching the town on the rt. is the *Casino*, formerly of the Bonelli, now of the Dionigi family, which is entirely founded on ancient substructions. The court is full of fragments of ancient sculpture and inscriptions. On the façade of the casino, a marble slab records that in 1723 Carlo Bonelli received a visit there from James III. and Maria Clementina, his wife. In the olive-plantation under the casino, excavations made in 1826 revealed a quantity of spears, swords, and weapons and utensils of all sorts, with inscriptions, of which the most interesting was one in Lesbian marble, to Anlus Castricius Myrio, military tribune, general of cavalry, admiral, and master of many colleges or guilds in Rome. The View from this casino is magnificent. On the opposite side of the road to the W. are the substructions, in three successive tiers, supporting the platform, on which was built the Temple of Juno Lanuvina, which, like most other ancient temples, had its front towards the S.W. The style of these substructions, partly of *opera incerta* and partly of reticulated work, refers their date to two periods, the 7th centy. of Rome and the 1st centy. of the Christian era.

Continuing to descend, we soon

reach a piazza, planted with trees and flower-gardens, before the town, opposite which is a fantastically-constructed fountain, attributed to Bernini.

Civita Lavinia (pop. 1366), occupies the site of Lanuvium, supposed to have been one of the confederate cities of Latium founded by Diomedes. It is celebrated by Livy for its worship of Juno Sospita, or Lanuvina. It is also memorable as the birthplace of Milo and of Muræus, well known by the able advocacy of Cicero, of Roscius the comedian, and of the 2 Antonines and Commodus. From the ruins of the magnificent villas belonging to the latter emperors have been from time to time extracted valuable works of art, such as the busts of Ælius Cæsar, Annus Verus, Commodus when young, the statue known as Zeno, and the group of Cupid and Psyche, found last century and now in the Capitoline Museum. In the year 1865, Signor Anconi, while rebuilding his house, situated near the northern angle of the town walls, discovered extensive remains of the ancient theatre, with massive peperino pilasters and arches, together with mosaic pavements, and constructions of different styles and periods, and fragments of bronze and marble statues, and *bassi rilievi*. But his most precious discovery was that of a colossal statue of the Emperor Claudius,  $2\frac{1}{2}$  meters high without the base, represented with the attributes of Jupiter, an oak-leaf crown on his head, and an eagle at his feet. This statue was in excellent preservation, with the exception of the arms, which were not found. As a portrait of that Emperor, it is considered to be the finest and most faithful in Rome; from the peculiarity of the back parts of the figure being very unfinished, it is presumed that this statue was made to occupy a niche. It is now in the rotunda of the Vatican Museum.

The piazza is bounded on the S. by a parapet wall, from which is a splendid View over the slopes of Velletri, the Volscian and Lepine mountains, with Cori, Sermoletta, and other

towns, extending to Terracina, the vast plain of the Pontine marshes bounded by the sea, over which rise gracefully the Circean promontory and the group of Pontian islands. Opposite the cathedral, on this piazza, is a pedestal, with an interesting inscription to Titus Aurelius Aphrodisius, a *libertus* of Antoninus Pius, and another sarcophagus of the 3rd centy., serving also as a fountain.

On the wall of the ch. to the l. hand which opens out of the Piazza down the main street, is the fractured pedestal of an honorary statue erected by the Senate and people of Lanuvium to Marcus Aurelius Agilius Septentrio, a freedman of the Emperor Commodus, who is eulogized as the first pantomimist of his time, besides being a priest of the Synod of Apollo, a double attribute difficult to appreciate in our days. From a similar monument to the same personage found at Palestrina, it appears that he was a native of Preneste. The main street soon terminates at the W. gate, to the l. of which are remains of the ancient walls of volcanic stone, resembling in construction those of Ardea. On these are based the **Medieval walls** and the S. tower of the 15th centy., which were rebuilt by the Colonnas in the 15th centy., and their arms are still sculptured on some of the stones. Four circular towers defended the four corners of the walls, of which that at the eastern angle is the largest, and was called the Rocca, when the Duke of Calabria occupied Civita Lavinia, in 1482. On entering by the space adjoining the Rocca, which until 1880 was occupied by a narrow gate, we see on the l. the massive tufa blocks of the ancient walls, and on the rt. a pedestal with an inscription to C. Mevius Donatus, Pro-Consul of Sicily. A marble basin, at the fountain on the l., replaces a sarcophagus of the 3rd centy., removed to the Casa Comunale, or town hall, where also some other interesting objects of antiquity may be seen. Among these is a votive cippus of tufa bearing the following inscription:—

TEMPESTATIBVS—M. LABERIVS.  
C. F.—DAT

The simplicity of this dedication to "the tempests" takes us back to the Republican period, and renders it probable that the M. Laberius recorded was the same mentioned by Cicero in the year of Rome 709 (*ad Fam.* xiii. c. 8). Here is also a cast of one of Sir J. Savile's horses' heads, presented by him to the town. Near the base of the S. tower the townsfolk point out proudly an iron ring, as being that to which Æneas moored his ship when he disembarked, a singular geological as well as historical anachronism. Opposite to this tower an ancient road, with massive substructions on the rt., descends in the direction of the sea towards Nettuno. We still see the polygonal pavement over which Cicero travelled to and from his residence at Astura, between which and Tusculum, Lanuvium offered him a convenient halting-place, as he says in his letters to Atticus (*lib.* xii.): "*Ego hinc, ut scripsi antea, postridie idus Lanuvium, deinde postridie in Tusculam;*" and "*Asturam veniam VIII. Kal. Julius, vitandi enim caloris causa Lanuvii tres horas acquireram.*"

The site of one of the ancient city gates was close to the Ch. delle Grazie,  $\frac{1}{2}$  m. from the modern town down this road. At this point another ancient road to the l. may be taken to re-ascend to the town, following the outer circle of the **Ancient Walls** to the S. The walls consist of blocks of peperino, frequently 8 ft. by 4 ft., which continue until near the so-called tower of Æneas, where the summit of the ascent is crowned by the remains of an important edifice, probably erected about the time of Sylla, as the regularity of its construction resembles that of the Capitoline Tabularium in Rome.

On the western side of the fountain in the Piazza is a lane leading up to a vine-clad eminence, overlooking the town, called St. Lorenzo, from a monastery dedicated to that saint, having stood on the spot, in the 13th centy. This monastery occupied the site of

far more ancient buildings, for excavations undertaken there early in 1884 by Sir J. Savile, G.C.B., British Ambassador in Rome, revealed the existence of a series of chambers, with mosaic pavements, supported by pilasters and half columns, with surrounding porticos chiefly of reticulated masonry. This building is supposed to have been connected with the Nymphæum of a Roman villa of the Imperial age, as waterpipes, reservoirs, and drains were found in abundance at the same time, and some pieces of sculpture. The torso of a water Nymph, and a triclinium, with undulating waves, seem to confirm the idea. But the discovery, soon after, of no fewer than five horses' heads and necks with portions of their bodies and legs in Greek marble and decidedly Greek style of art, although all more or less mutilated, showed that some very grand group or monument must have formed a prominent ornament of this building.

During the excavations, which were carried on by Sir John Savile in 1884-5, there were also found five marble torsos of Greek warriors, but headless, and of much inferior workmanship to that of the horses. One of the most perfect specimens of the equestrian group, skilfully reunited by the sculptor, Alex. Macdonald, has been presented by the discoverer to the British Museum, and another of the equine busts is at the South Kensington Museum. There are other fragments of these admirable ancient sculptures preserved in the British Embassy, Rome, especially a fine head of Juno, in Greek marble, particularly interesting as having been found on the approximate site of the temple of Juno Sospita, although not exactly with her local attributes. Close by, the remains were found (in 1885) of another building of great antiquity, the original destination of which is as yet unascertained: they consist of a parallelogram 13 metres by 6, formed of colossal opus quadratum, of which twelve courses are still erect, overlooking an ancient polygonally-paved road, which probably once led up to the temple of Juno

Sospita or to the ark of Lanuvium. This relic of Republican times has been preserved by incorporation in the buildings of the Imperial villa, which subsequently covered the chief part of the hill. A piece of similar masonry was found in 1886 at the W. foot of the cliff on which the villa stands.

The whole territory of Civita Lavinia is intersected with ancient roads, frequently retaining their Roman pavement, and the ruins of ancient villas recur on every eminence. One of these is now the property of Mr. A. Strutt. The estate is called the Colle delle Crocette, on the rt. of the rly., about half an hour's walk from the station. The modern *casale* is built upon the quadrilateral masses of the ancient villa walls, and the distribution of the Roman, or pre-Roman residence may still be clearly traced. Fragments of pottery and scarabæi found on the land indicate a period of Etrusco-Latin civilization preceding the subsequent period of Roman luxury displayed in these villas; but the remnants of huge amphora, also found on the spot, as well as the massive base of an ancient wine-press, show that formerly, as now, this was a wine-producing district. At present the wine produced in the territory of Civita Lavinia, on the S.W. slopes of the volcanic group of Latian hills, is by far the best of all the wines grown in the province of Rome.

With regard to accommodation, visitors will be able to get a modest dinner at the *Osteria*, on the little piazza inside the E. gate.

#### FROM ALBANO TO PALAZZUOLO, ROCCA DI PAPA, CAMPI DI ANNIBALE, AND MONTE CAVO.

Travellers who have driven from Albano to Ariccia, Genzano and Civita Lavinia, can vary their return, if time allows, by turning to the rt. under an arched gate, after passing the second viaduct, just before re-entering Ariccia, and skirting the Chigi palace and park wall to the E., along a wooded road as far as the Capuchin convent above Albano, whence they can either drive

down at once to that town again, or proceed by the Upper Galleria, a magnificent avenue of ilexes overlooking the lake, to Castel Gandolfo, returning thence to Albano by the lower gallery of gigantic ilexes, from which the view, less open, affords occasional glimpses of the Campagna and Rome.

It is from Albano that the S. shores of the lake, Palazzuolo, Rocca di Papa and Monte Cavo (abt. 7 m. distant), are most conveniently visited. They are therefore described in the following excursion.

#### PALAZZUOLO

is beautifully situated at the foot of Monte Cavo, commanding a splendid panorama over the subjacent lake, with the Campagna and Rome itself, even including, in fine weather, the shores of the Mediterranean. This lovely spot may be reached from Albano by a charmingly shaded bridle-path at a considerable elevation on the precipitous bank overlooking the lake. Palazzuolo was founded on the ruins of Alba Longa, and the name is thought to be derived from the palace, situated at the S. extremity of that city, in which Dion Cassius says that the Consuls assumed their state robes before ascending to the solemn festivities in the temple of the Latian Jupiter on the summit of the mount (see p. 445). Before arriving at Palazzuolo some caverns are seen to the rt., probably quarries originally, but under the Empire changed into delicious *nymphææ* and fish-reservoirs. Cardinal Isidore of Thessalonica, a learned Basilian monk of the 15th centy., used to reside here and dine frequently in one of these cool grottoes.

The buildings now existing comprise a church, **S. Maria**, which we find mentioned in the 13th centy., when Innocent III. granted it to some Augustin friars. In the choir is a slab to the memory of Agnesina, daughter of Frederick of Montefeltro, duke of Urbino. Born in 1472, she became wife of Fabrizio Colonna, and mother of Ascanio, Constable of Naples,

and of the accomplished Vittoria Colonna. She died a widow in 1522, on returning from a pilgrimage to the holy house of Loreto.

Connected with the ch. is a **monastery**, still inhabited by a few Franciscan monks. The garden of the monastery is remarkable for a consular tomb. It is excavated in the rock, and is supposed to be as old as the 2nd Punic war. It was first discovered in 1463 by Pius II. (*Æneas Sylvius*), who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until 1576, when a considerable treasure is said to have been found in the interior. The style of the monument closely resembles that of the Etruscan sepulchres—a fact which bespeaks its high antiquity, independently of the consular fasces and chair, and the emblems of the pontifical office sculptured on it. Ricci considers, with some probability, that it may be the tomb of Cneius Cornelius Scipio Hispallus, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who is mentioned by Livy as having been seized with paralysis while returning from the customary celebrations in the temple on the Alban mount (B.C. 176). This tomb must have stood on the side of the road that led from the Via Appia to the Via Numinis and Temple of Jupiter, on the Mons Latiæ.

The *casino* above the convent was built in the 17th centy. by Card. Girolamo Colonna, for a summer residence.

On the southern margin of the hill, above the grottoes, are the ruins of the mediæval castle of Malafitto, belonging first to the Conti, and sold in 1550 to the Savelli. The ancient *Podium de Monte Albano* was probably on this site.

Palazzuolo is half-way from Albano to

#### ROCCA DI PAPA.

(*Inn*: Trattoria Romana, Piazza Garibaldi; good food, but few bedrooms.) This lofty village (pop. 3368) from its elevation above the sea, 2648 ft., enjoys a cool climate, and is free

from all traces of malaria; it has the additional advantage of varied and pleasant rides and walks through the adjoining woods and over the highest parts of the Alban hills. There is a very fair carriage-road to it from Frascati, besides that from Albano, by Ariccia and the Madonna del Tufo. From whatever side we approach this picturesque mountain-village, whether from the valley of Grotta Ferrata and Marino, or through the magnificent woods behind Palazzuolo, passing by the Madonna del Tufo, a chapel erected in 1592, to commemorate the miraculous escape of a traveller from a falling rock, the finest scenery presents itself at each turn of the road.

Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing in his time, and is supposed by some topographers to mark the position of the Arx Albana of Livy, at which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, whilst others derive it from the circumstance that it was one of the strongholds of the popes as early as the 12th century. It is first mentioned under its modern name in the chronicle of Fossanuova, where it is stated that pope Lucius III. (1181) sent Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the 13th centy. it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the Colonna, who still possess it. During the 2 following centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsini; and in 1557, during the contests between the Caraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. The present aspect of the place is forbidding; with steep, dark, and tortuous

streets, excepting in the Borgo Vittorio, a wide and gradual ascent, forming the entrance to the town. At the beginning of this ascent, on the façade of a house to the rt., is a slab, placed in 1872, bearing the inscription:

IN QUESTA CASA  
ABITÒ  
MASSIMO D'AZEGLIO.

In his memoirs (*Miei Ricordi*) D'Aze-glio mentions with delight his summer residence and artistic studies at Rocca di Papa, in 1821. Higher up is the Piazza del Duomo, a ch. rebuilt in 1814. The paintings are modern, excepting a Saviour, in the second chapel to the rt., attributed to Pierin del Vaga, and an *Assunta* by Corrado. On the l. is a marble *ciborium*, of 1507, with a gilt bas-relief, now used for holy oil. The plaster *Pietà* on the rt. is by Achtermann. On the extreme point of the rock some ruins of the ancient citadel may still be seen.

In consequence of the increasing preference for Rocca di Papa as a summer residence many villas are springing up towards the road to the Madonna del Tufo.

#### CAMP OF HANNIBAL AND MONTE CAVO.

Immediately behind the village of Rocca di Papa commences the circular crater-like depression or plain, now called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. This plain is used for a summer camp for the troops in garrison at Rome, and is reached by a carriage-road without entering Rocca di Papa. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin. In

different parts of the plain are deep roofed pits, in which the snow collected on the neighbouring heights for the supply of Rome is preserved.

Monte Cavo, the highest point of the Alban group of hills which bound the Campagna on the E. and S., is 3130 English ft. above the level of the sea. On the summit stood the Temple of Jupiter Latialis, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the Feriæ Latine, the solemn assemblies of the 47 cities which formed the Latin confederation. In the last mile of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals to whom were granted the honours of the lesser triumph, or ovation, ascended on foot to the temple. Amongst those who enjoyed this honour were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. Pope Alexander VII. alone in modern times could boast of having driven up in a carriage. His successor Pius IX., always fond of equitation, rode up on horseback. The pavement of this ancient road is perfect during the upper part of the ascent, and, by pushing through the underwood, may be followed for a considerable distance; the kerb-stones are entire in many parts of it, and about 9 ft. apart. Some of the large polygonal blocks of which it is composed bear the letters N.V., supposed to signify "Numinis Via." On the summit is a broad platform, on which stood the celebrated temple, commanding the extended plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 240 ft. long and 120 ft. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains

were destroyed by Cardinal York for the purpose of rebuilding the ch. of the Passionist convent. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is greatly to be regretted that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The only fragment now visible is a portion of the massive wall, on the southern and eastern side of the garden of the convent, composed of large rectangular blocks, and evidently a part of the ancient substructions of the temple. The ch., dedicated to the Holy Trinity by Cardinal York, contains nothing worthy of notice. In 1876, the learned astronomer, Father Secchi, established a meteorological observatory in this convent, which is now attended to by the Passionist monks.

At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Lariaccia, Albano, and Castel Gandolfo. Beyond are the wide-spread plains of Latium, on which, as upon a map, we may follow the principal events of the last 6 books of the *Æneid*, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of Lanuvium. On the S.E. the Pontine marshes are concealed by the ridge of Monte Artemisio, but we may trace the line of coast from the promontory of Porto d'Anzio, the ancient Antium, to near Civita Vecchia; and as the eye moves along the dark band of forests which spread along the shore for nearly 60 miles, we may recognise the position of ancient Ardea; of Lavinium, the modern Torre di Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; the Etruscan Cære, at Cervetri; the crater of the lake of Bracciano; and the hills of La Tolfa. On the N. and E. we recognise the Monte Cimino, the insulated mass of Soracte, Monte Vaccone (*Vacuna*), Monte Tancia

and the Sabine range, Monte Gennaro, with the group of the Montes Corniculani at its base, and far beyond the lofty outline of the Apennines which encircle the valley of the Velino. Within the amphitheatre formed by the Sabine hills we see Tusculum, the site of Gabii, and the heights of Tivoli; the view of Palestrina is intercepted by Monte Pila, which rises above the south-eastern extremity of the Campo di Annibale. Behind Monte Pila, to the rt., is the "gelidus Algidus" of Horace, on which Lord Beverley discovered the ruins of a circular temple. This may possibly be that of Diana which Horace celebrates:—

"Quasque Aventinum tenet Algidumque,  
Quindecim Diana preces virorum  
Curet; et votis puerorum amicas  
Applicet aures."

Beyond this, at the opening of the valley of the Sacco, is the town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point in all its glory:—

"Quaque iter est Latius ad summam fascibus  
Albam,  
Excelsa de rupe procul jam conspicit Ur-  
bem."  
*Lucan, v.*

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the contending armies previous to the last battle described in the *Æneid*:—

"At Juno ð summo, qui nunc Albanus habe-  
tur,  
(Tum neque nomen erat, nec honos, aut  
gloria, monti,)  
Prospiciens tumulo, campum adspexit, et  
ambas  
Laurentium Troiumque acies, urbemque La-  
tini."  
*Æn. xii. 133.*

Lord Byron has beautifully described the magnificent panorama from the Alban Mount:—

"And afar  
The Tiber winds, and the broad ocean lavas  
The Latian coast, where sprung the epic war  
'Arms and the man,' whose reascending star  
Rose o'er an empire;—but beneath my right  
Tully reposed from Rome; and where yon bar  
Of girdling mountains intercept the sight,  
The Sabine farm was till'd, the weary bard's  
delight."  
*Childe Harold, iv. 174.*

#### FRASCATI AND ITS ENVIRONS.

Frascati, 12 m.

By rail the excursion to Frascati, including a visit to the ruins of Tusculum, and to Grotta Ferrata, can be easily performed in a day, leaving Rome by an early train and returning by the latest. Train to Frascati in  $\frac{3}{4}$  hr.

#### BY ROAD.

The charge for a carriage with 2 horses, to go to Frascati and return to Rome on the same day, will be 30 frs., not including the coachman's *brucmano*.

The carriage-road leaves Rome by the Porta S. Giovanni: for a few hundred yards beyond the gate it follows the ancient Via Asinaria, the Via Latina running parallel on the rt. It soon after crosses the Mariana stream, and branches off on the l. from the *Appia Nova* at the Baldinotti tavern. About 2 m. from the gate we pass on the rt. the Osteria del Pino, well known by numberless sketches of its colossal tree, and a little beyond is the arch of the Aqua Felice, called Porta Furba, parallel to the Claudian and Marcian aqueducts, a short way beyond which crossing the rly. we see on the l. the lofty tumulus of the Monte del Grano, supposed to be the sepulchre of Alexander Severus. It is an immense mound, 200 ft. in diameter at the base, which is constructed of masonry. Towards the end of the 16th centy. it was explored from the summit: an entrance was made by removing the stones of the vaulted roof, and a sepulchral chamber was discovered, containing the magnificent sarcophagus of white marble which gives its name to one of the rooms in the museum of the Capitol. The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. About  $1\frac{1}{2}$  m. beyond the tumulus, on the rt. hand, and on the line of the Via Latina, are some ruins, marking, in the opinion of modern antiquaries, the site of the temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus,

who here dissuaded him from his threatened attack on Rome. The distance from the capital concurs with the accounts of Dionysius and Valerius Maximus, who both place the temple at the 4th milestone on the Via Latina. To this spot therefore we may refer the concession of Coriolanus, quoting the language of Shakespeare :

"Ladies, you deserve  
To have a temple built you: all the swords  
In Italy, and her confederate arms,  
Could not have made this peace."

About 2½ m. beyond the Porta Furba are, on the rt. of the road, the ruins called *Sette Bassi*, also *Roma Vecchia di Frascati*. The first name is supposed to be a corruption of Septimius Bassus the consul, A.D. 317: it is interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 ft. in circumference: their construction and the brick-stamps show two distinct periods; that portion towards Rome corresponds with the style of Hadrian, while that towards Frascati belongs to the time of the Antonines. It was probably a suburban villa of Hadrian or Commodus: the quantity of marble discovered among the foundations attests the splendour of the edifice. Less than half a mile farther is the *Osteria del Curato*, the half-way house, near which the road divides; that on the rt. leads to Grotta Ferrata, and that to the l. to Frascati. The large plantations of stone-pines seen far on the l. surround the farm of Torre Nuova, belonging to Prince Borghese. At the foot of the ascent to Frascati is a handsome fountain, and a mile farther the *Osteria di Vermicino*: the ruins seen on the rt. belong to the Julian aqueduct. A road on the rt. leads to the *Villa Muti*, long the residence of Cardinal York. The high road now crosses a valley, from which a long ascent brings us to Frascati.

By railway.—In ¾ hr. Leaving the central station, the railway passing through the city wall near the Porta Maggiore, runs for some distance parallel to the aqueduct of the Acqua

Felice until reaching the Monte del Grano, from which it follows the line of the Mariana stream in the direction of Marino, as far as the 9th m., at the station of Ciampino, whence, suddenly changing its direction to E. by N., it runs along the foot of the hilly region that extends from Marino to Frascati. Soon after crossing the ancient Via Latina, of which some portions of pavement and tombs still remain, the rly. cuts through a lava-current, by means of a tunnel, and thence passes through a series of cuttings in the recent volcanic dejections of the Alban volcanoes, and through a lovely region of olive-grounds and vineyards, to the ch. and convent of the Riformati, where it crosses the road by the viaduct of Capo Croce, enters the

Frascati Stat. immediately below the public promenade at the principal entrance to the town, which is reached by a flight of steps or short carriage drive. (Vehicles for hire at the station for Albano and the environs. Omnibuses to Monte Porzio (1 fr.), Monte Compatri (1'50 fr.), and Rocca di Papa (2 fr.).)

FRASCATI.—This town is prettily situated on one of the lower eminences of the Tusculan hills, with a population of 7510 souls. (*Inns*: H. de Londres, in the Piazza. Albergo di Frascati, a large house just outside the town, opposite the rly. stat., built in the grounds of the Villa Wilson, 1887. Good board and lodging at 10 fr. a day. The Trattoria del Sole, on the l. at the entrance to the town, belonging to Salvatore Gentili, will furnish good specimens of the renowned Frascati wines, and tolerable fare.) Frascati is one of the favourite resorts of Roman families during the villeggiatura season, and is frequented by foreigners who wish not to be far from the capital. Its prosperity is maintained by a number of princely families who resort periodically to their villas in the neighbourhood.

Frascati arose in the 13th century from the ruins of ancient Tusculum. The walls are built on the ruins



of a villa of the time of Augustus, which is said to have afforded shelter to the Tusculans after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the 8th centy., as a spot covered with trees and bushes. The town itself is less remarkable than the beautiful villas which surround it. Some of the older houses retain their architecture of the 14th and 15th centuries; the ch. of S. Rocco, formerly the cathedral of St. Sebastian, and still called the Duomo Vecchio, is supposed to have been built by the Orsini, lords of Marino, in 1309. The *Duomo Vecchio* has a low campanile built in the Gothic style of the 14th centy. Near it is the old castle, now the *Palazzo Vescoville*, a building of the 15th centy., restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the ch. of S. Agostino at Rome, to whom the foundation of the castle is also attributed.

The principal building of recent times is the Cathedral, designed by C. Fontana, and dedicated to St. Peter. It was completed under Clement XI., in 1700. It contains a mural monument erected by Cardinal York, for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died Jan. 31, 1788.

Cardinal Howard is the present occupant of the See.

The ch. of the *Cappuccini*, finely situated above the town, has some interesting pictures: among these may be noticed a Holy Family, attributed to *Giulio Romano*; a St. Francis, by *Paul Brill*; and a Crucifixion by *Muziano*. In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion over the high altar in the ch. of S. Lorenzo in Lucina at Rome.

The principal Roman ruin at Frascati is a huge circular tomb, called the *Sepulchre of Lucullus*, in the road leading from the *Porta Romana* to

Tusculum; there is no authority for the name it bears. There are in the town and its neighbourhood a vast number of monumental and sculptural fragments, and interesting inscriptions, of which a catalogue, with plans and illustrative comments, was drawn up in the summer of 1880, by Comm. Rodolfo Lanciani, and published in the annals of the German Archæological Institute.

ANCIENT VILLAS.—The villas of the ancient Romans were as numerous on the Tusculan as the Alban hills, and Strabo particularly mentions the sumptuous ones looking to the N., and especially that of Lucullus, which Nibby places towards the Orti Sora, where and under the ch. of the Riformati, opposite Capo Croce, are extensive remains of reservoirs. According to some opinions it was situated between Grotta Ferrata and the castle of Borghetto, while others recognise it in the extensive substructions called the *Grotte del Seminario*, the *Centroni*, and the *Grotte di Lucullo*. The fact is that the whole district is so covered with the substructions of ancient villas, that, without precise inscriptions or lapidary monuments found on the spot, very few localities can be assigned correctly to their ancient owners. Such is the case with the villa of Sergius Galba, so called from a leaden pipe bearing his name found in some ruins extending from the Sora Gardens to the Sterpara wood, where were also found two fragments of statues, one in heroic costume, probably representing the Emperor himself, and the other consular, both of which are placed on the stairs of the municipal palace. A statue of Fortune was also found there. Suetonius mentions a dream of Galba respecting this goddess. It would be tedious to enumerate the illustrious Romans who had villas in this territory; but we may mention that of A. Gabinius (consul, ann. 58 B.C.), situated above that of Lucullus and near that of Cicero, of both of whom he was a declared enemy. It is supposed to have occupied the hill belonging to the Cavalletti family, above Grotta

Ferrata, and its towering edifices were criticised by Cicero, as being like one mount above another. The villa of Cicero is placed by Nibby as high as the villa Ruffinella. Cicero mentions the Crabra water in his grounds as *Nostra Tusculana*, which was subsequently united in part to the Julian water, collected by M. Agrippa at the 12th mile on the Latin Way.

**MODERN VILLAS.**—The villas of Frascati, which constitute its most remarkable feature, date chiefly from the 16th and 17th centuries.

From the Piazza di Porta Romana, just outside the town, we have views of three important villas.

The first, overlooking the carriage road to Rome, is the

#### VILLA CONTI, NOW TORLONIA.

Its effect is imposing, being divided into lofty terraces, crowned with fountains, cascades, and statues, and shaded by majestic trees. Being so near, and the entrance free, it is a favourite promenade with residents in the town, and the views of Rome and the Campagna are magnificent.

Overlooking the same piazza from a lofty eminence, and forming at a distance the most distinguishable object in Frascati, is the

#### VILLA BELVEDERE ALDOBRANDINI.

The principal entrance, which once ascended from this place through an avenue of cypresses, is now closed, and admittance is gained through a gate to the rt. on the road leading through the town to the Capuchin convent. The Villa Aldobrandini was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was designed by Giacomo della Porta, and was the last work of that architect. The buildings were completed by Giovanni Fontana, and the waterworks were designed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the

[Rome.]

extensive prospect which it commands over the Campagna, it was long known by the name of the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of the Borghese; it now belongs to Prince Aldobrandini, the head of a junior branch of that family. The casino, built upon a massive terrace, is decorated with marbles and frescoes by Cav. d'Arpino. The subjects of these paintings are taken from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the ante-rooms are hung with maps of the manorial possessions of the house of Borghese. Opposite the entrance to the casino, towards the hill, is a large hemicycle with two wings, and a fine cascade in the centre. The water is made to turn an organ, one of those fantastic applications which seem to have been popular in the Roman villas of the period. Near it is a building called *Il Parnasso*, once remarkable for its frescoes by Domenichino. It contains a large relief of Parnassus with the different divinities, and a Pegasus. The ruins of Tusculum can be conveniently reached through these shady avenues of ilexes, but a guide will be desirable. In the l. corner of the piazza di Porta Romana is the new carriage-road to the

**Villa Lancellotti**, formerly *Piccolomini*, bought in 1874 by Prince Lancellotti, by whom it has been furnished with a rich collection of works of art. It is remarkable as the retreat in which Cardinal Baronius composed his celebrated *Annals*. Another new road and entrance through a triumphal arch to this villa has been opened by Prince Lancellotti at the lower part of the town, to the rt. of the entrance to the Borghese villas of Taverna and Mondragone.

**Villa Grazioli.**—The Casino, built on the ruins of an ancient villa towards the close of the 16th century, by Cardinal Montalto, nephew to Sixtus V., is

decorated with frescoes by the scholars of Domenichino, the Caracci and the Zuccheri.—The *Stanza del Sole*, painted by Domenichino, represents the sunrise, the midday sun, and the sunset—very much admired on account of their fine colouring, and the foreshortening of the bigæ—the horses, and the God of Day. In the lunettes are painted scenes from the early boyhood of Sixtus V., his ploughing the paternal field, and resting under the shade of a tree. The *Stanza della Notte* is a good work of Annibale Carracci, with Hesperus and Mercury surrounding the ear of the Moon. The entrance is on the rt. from the road towards Grotta Ferrata, soon after passing the boundary wall of Villa Torlonia.

The *Villa Muti* was built in 1579, on the supposed site of a villa of Cicero. It was long inhabited by Cardinal York when Bishop of Frascati. It stands lower down on the N. slope of the hill.

*Villa Pallavicini*, nearer the plain and the high road, stands to the W. under the town, and is reached by a road branching to the rt. from the ch. of Capo Croce.

The *Villa Sora*, belonging to Prince Piombino,  $\frac{1}{2}$  m. on the road to Rome, is celebrated as the residence of Gregory XIII., where he held meetings for the reform of the Calendar during his Pontificate.

*Villa Taverna*, about  $\frac{1}{2}$  m. beyond the E. end of the town, with another entrance on the road to Monte Porzio and Colonna, was built by the cardinal of that name in the 16th centy., from the designs of Girolamo Rainaldi. It is the property of the Borghese family, and one of their most frequented country seats; it was the favourite residence of Paul V.

Continuing to ascend through ilex avenues, we reach the more extensive

*Villa Mondragone*, also belonging to Prince Borghese. It was built by Cardinal Altemps as an agreeable surprise to Gregory XIII. The casino, designed

principally by Vansanzio, contains less than 374 windows. The loggia of the gardens was designed by Vignola, the fountains and water by Giovanni Fontana; this villa, uninhabited, is now converted into a college under the direction of Jesuits.

*Villa Falconieri*, formerly the oldest of all the Frascati villas, was founded by bishop Ruffini in 1548. The casino, built by Borromeo, is remarkable for a ceiling painted by Carlo Maratta, and an interesting series of caricatures by Pier Leone Ghezzi. This villa stands in a commanding position on a hill to the E. of the Villa Bancellotti. It belongs well as the Ruffinella villa, to P. Lancellotti. Higher on the ascent

*Villa Ruffinella*, belonging formerly to Lucien Buonaparte, and subsequently to the house of Savoy. The casino, built by Vanvitelli, is supposed to stand on the site of the Accademia of Cicero's villa. Under the portico numerous inscriptions and other antique fragments discovered among the ruins of Tusculum. In one part of the grounds is a hill called *Monte S. Sossus*, arranged by Lucien Buonaparte. On the slopes were planted boxes the names of the most celebrated authors of ancient and modern times. A good carriage-road connects this loftily situated villa with Villa Mondragone, so that visitors can now nearly up to Tusculum.

**Tusculum.**—This interesting excursion takes about 2 hours, going and returning. Charge for horses or key, 3 to 4 fr. The tourist will do best to go by the Villas Ruffini, Taverna, and Mondragone, and the corner of the Camaldoli; and after visiting Tusculum, return to Frascati by Villa Ruffinella, the Capuccini, and Villa Aldobrandini, or *vice versa*, embracing all the most remarkable sites about Frascati.

The ruins of Tusculum occupy the crest of the hill above the Villa Ruffinella. Its foundation is ascribed

poets to Telegonus, the son of Ulysses and Circe:—

"Et jam Telegoni, jam mœnia Tiburis udi  
Stabant: Angolice quod posere manus."  
*Ovid, Fast. IV.*

Its position, fortified by Pelasgic walls, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became memorable as the birthplace of Cato, and as the scene of Cicero's Tusculan Disputations. The city was entire at the close of the 12th century, when it embraced the Imperial cause, and for some years maintained a gallant struggle against Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the pope. Count Rainone of Tusculum was assisted by a Ghibelline army under Raynaldus, archbishop of Cologne, and Christian, archbishop of Mayence: a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated; they are stated to have left 2000 dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and contemporary historians confirm the accounts of the carnage by calling the battle the Cannæ of the middle ages. The action lasted from 9 in the morning until night; and on the next day, when the Romans came out to bury their dead, the count of Tusculum and the archbishop of Mayence surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to the pope (Alexander III.). The cause of the pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which

became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. On the death of Alexander in 1181, Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore Tusculum on its ancient site, and Frascati, as we have already stated, rose from its ruins on the lower slopes of the hills.

Proceeding from the Villa Ruffinella by the ancient Via Tusculana, the first object of interest which we meet, in a depression between two hills overlooking the valley of the Ruffinella, is the Amphitheatre, of reticulated work, 225 feet long and 166½ broad: from the style this is regarded as the most recent Roman building of Tusculum yet discovered. Near it, along a rising ground commanding a fine panoramic view, are extensive ruins, called by the local ciceroni the *Villa di Cicero*. They formed the substructions of an extensive building; and may possibly be a part of a villa of Tiberius, built on the site of that of Cicero. Near this we find an ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground-floor of a house with an atrium and cistern. Proceeding from the Amphitheatre along the ancient pavement, we arrive where a road strikes off on the l.; the road on the rt. leads to a wide open space, the supposed site of the Forum of Tusculum, behind which is the Theatre, the best preserved monument of the ancient city; beyond it are fragments of the city walls. The theatre was first excavated by Lucien Buonaparte, and afterwards, in 1839, by the queen of Sardinia. Most of the seats for the spectators, as well as the orchestra and scena, are well preserved.

On one side of the theatre runs a Roman road, and on the other are some remains of steps, called by the ciceroni a theatre for children (a lecture-room?); behind is a large subterranean piscina or cistern, the vaulted roof is supported by 3 rows of piers. At the back of this reservoir rises abruptly the hill on which stood the Citadel; its top is about 200 ft. above the level space of the city below, and 2218 above the sea. The arx occupied an oval plateau, the precipitous sides of which were in some places purposely cut down. It had two gates, one towards the W., easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the View over the classical region of ancient Latium is very grand. Looking towards the N. we see the Camaldolite convent, beyond it Monte Porzio, and in the plain, between the Alban and Sabine mountains, the sites of Collatia and Gabii; still farther on the whole range of the Sabine Apennines, with Tivoli, Monticelli, Palombara, Soracte, and on the more distant horizon the volcanic chain of Monte Cimino. Towards Rome stretches the great breadth of the Campagna, with the sea beyond, and the thickly wooded hills of Frascati with its villas in the foreground. Looking E., the eye extends over the whole Latin valley, separating the central mass of Monte Cavo and Monte Pila from the outlying range, on which Rocca Priora, Monte Compatri, Monte Porzio, and Tusculum are situated. Closing in this valley on the E. is the Monte de' Fiori; beyond which is easily made out the bluff of the Volscian mountains, on the sides of which stands the Pelasgic town of Segni; more to the rt. the peak of Rocca Massimi in the same range, followed by Monte Pila, the Campo di Annibale, with Rocca di Papa, the long ridge of Alba Longa, and the more distant one of Castel Gandolfo, with Marino and Grotta Ferrata on the declivity. The Via Latina is seen at our feet, passing by the farm of La Molara, bounded on

either side by the farms of Prince Aldobrandini. The hill of Tusculum is very interesting from a geological point of view; formed chiefly of a volcanic conglomerate of yellow cinders, under which has risen a mass of lava, which constitutes the precipice on the S. side. In the vicinity of this lava the volcanic conglomerate dipping N.W. has been so hardened, or baked, as to form a very solid rock, called by the Italian writers *sperone*, the *lapis Tusculanus*, and which is seldom met with elsewhere amongst the Latian volcanoes; it is composed almost entirely of garnet, and is the stone used in all the subjacent ruins, which has proved nearly as durable as travertine.

There are traces of ancient edifices on the plateau of the citadel, which antiquaries identify with temples known to have been erected to Jupiter Maximus, to Castor and Pollux, &c. &c.

Descending from the Arx, at a short distance from the theatre to the rt., may be seen some good specimens of the walls of the ancient town, formed of square blocks of *sperone*, and the gate, flanked by 2 fluted Doric pilasters, which led on the N. side of the forum to the Via Labicana. A milestone, marking the 15th m. from Rome, stands a little lower down. The road is paved with the ordinary polygonal blocks of lava: on its side is a fountain with an inscription recording its having been built by the Ediles Q. C. Latinus and Marcus Decimus, by order of the Senate; close to it is a singular subterranean chamber, the roof in the shape of a pointed Gothic arch, formed like the gates of Arpino and Mycenæ, of horizontal courses, each one jutting out beyond that upon which it rests, and the projecting portions afterwards cut away so as to form the ogive. This chamber, which served as a reservoir for collected water, has been considered one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prisons at Rome. The arch, properly so called, cannot be

traced earlier than Tarquinius Priscus. The adjoining walls of the city are supposed to belong to the period when the lower town was founded, or when its increasing population descended from the citadel above, after the destruction, by Tullus Hostilius, of its rival, Alba Longa. The water was brought into this chamber by a conduit,  $5\frac{1}{2}$  ft. high and 2 ft. broad.

About 1 m. from Tusculum the tourist can return to Frascati by the beautifully situated **Camaldoli Monastery**. It was the retreat of Card. Passionei, who collected in his garden here no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the formation of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England.

#### FRASCATI TO COLONNA, BY MONTE PORZIO AND MONTE COMPATRI.

A very interesting excursion may be made from Frascati to Colonna, and from Colonna to Palestrina, Genazano, and Olevano, visiting the site of the lake of Gabii if returning to Rome. The distance from Frascati to Colonna is 5 m., and to Palestrina about 15, requiring 3 hrs. in a carriage;  $2\frac{1}{2}$  hrs. more will take the traveller on to Olevano if so disposed. For this excursion 25 fr. and *buonamano* may be paid. There is a good carriage-road from Frascati to Colonna, passing along the plain at the foot of the hills, and avoiding the steep ascents and descents of the old route described below, which traverses the ancient line of communication between Tusculum, Labicum, and Gabii. About a mile from Frascati it passes near the dried-up lake of the *Cornufelle*, supposed by some antiquaries to be the site of the lake *Regillus*, the scene of the memorable battle between the Romans and the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum, B.C. 496. The position of the lake immediately under the hills of Tusculum is some argument in favour of this locality, which, as *Livy* tells us,

was in the Tusculan territory, though some place it at the Lago delle Cave, near the Monte di Fiore, between the 20th and 21st m. on the Via Latina, and others in the great level space occupied by Pantano below Colonna. The lake of *Cornufelle* forms a curious basin, its artificial outlet may still be seen. Beyond this the road skirts the base of

**Monte Porzio**, a village of 1965 inhab., on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site of which is placed between Monte Porzio and Colonna, at a spot called *Le Cappellette*, where there are some ruins. The modern village was built by Gregory XIII., whose armorial bearings, the *Buoncompagni* dragona, may be seen over the principal gateway. But there are records of Mt. Porzio so far back as 1078, when Gregory, Consul of Rome, granted the ch. of S. Antonino, of this place, to the monastery of Monte Cassino. The only object of interest is the ch., consecrated by Cardinal York in 1766. The ecclesiastical students of the English college in Rome have their country quarters here.

About 2 m. beyond this the road passes, at its base, **Monte Compatri**, another town perched upon a height, belonging to Prince Borghese, with a population of 4031, and a baronial mansion. It is supposed to have risen after the ruin of Tusculum in the 12th century. Its earliest records are in 1190. The Annibaldi were its feudal lords, and Cola di Rienzo, appointed Captain of the Roman people, an expert warrior of that family (*Riccardo Imprendente*), "was a Signore di Monte deli Compatri," as is said in his biography. From Monte Compatri the pedestrian will hardly resist climbing to the ch. and convent of S. Sylvester, something more than 100 yards higher. Tradition points out this spot as a refuge of the saint in times of persecution. The present edifice dates from 1665. The Carmelite monks show some relics, and a picture att.

to Gherardo delle Notti. In the sacristy is an ancient sepulchral urn, with a Greek inscription to Flavia Albina. Here lived for 12 years, whilst writing his *Cristiade*, Girolamo Vida, afterwards bishop of Alba, mentioned by our poet Pope as forming, together with Raphael, the chief glory of Leo X.'s age.

Colonna is built not far from the site of Labicum, which stood at *i Quadroni*, between Colonna and Valmontone:—

"Insequitur nimbus pedum, clipeaque totis  
Agmina densantur campis, Argivæque pubes,  
Auruncique manus, Rutuli, veteresque  
Sicani,  
Et Sacranæ acies, et picti scuta Labici."  
*Æn.* vii. 793.

The history of the ancient city presents few facts which require notice, except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time that they could scarcely find anyone to represent them at the ceremonies of the *Feriæ Latinæ*. Colonna held a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its name, if not its origin. The first mention of the family occurs in the middle of the 11th centy. (1043), when a countess Emilia of Palestrina, the heiress of a branch of the counts of Tusculum, married a baron described as *de Colonna*.\* The history of this place during the 12th and 13th centuries is a continuous record of the contests of the Colonnas with the popes and with the other Roman barons. It was seized in 1297 by Boniface VIII., and again by Cola di Rienzo in 1354, on his expedition against Palestrina. In the 17th centy. Colonna, Galliciano and Zagarolo, became the property of the Rospigliosi. The village is now in a state of decay, the number of inhab. amounting only to 633. At the base of the hill of Colonna runs the *Via Labicana*, the high road to Naples by

\* For a different account of the origin of this great baronial family, see *Quarterly Review*, No. 229, p. 218.

Frosinone and San Germano. On the rt. of the road to Rome, about  $1\frac{1}{2}$  m. below the Osteria della Colonna, and in a line between Colonna and the lake of Gabii, is a small pool, not a quarter of a mile in circumference, also regarded by some Roman antiquaries as the lake Regillus. An excellent road of 10 m. leads from the Osteria di Colonna to Palestrina, described in a subsequent article. (See p. 479.)

#### FROM FRASCATI TO CASTELLO DELLA MOLARA AND ROCCA PRIORA.

On the rt. of the *Via Tusculana*, under and S.W. of the ancient Tusculum, is a valley in which fragments of villas and tombs have been found attributed to the Manlii and to C. Asinius Pollio. Where there are still some remnants of the ancient road, on a little eminence between the Tusculan and Alban hills, in the oak forest anciently called *Roboraria*, rises a mass of ruins called the Castellaccio, formerly *Castello della Molara*.

The castle walls were raised in the 13th centy. by Card. Riccardo degli Annibaldi, who received there with splendid hospitality Pope Innocent IV., and for some time St. Thomas Aquinas. From the Annibaldi this castle passed to the Savelli, the Altemps, and the Borghese, who still possess it.

About  $1\frac{1}{2}$  m. above, on the extreme E. point of the Tusculan hills, is

#### ROCCA PRIORA.

Approaching by the Monte Salomone from Monte Compatri, we find in the forest remnants of the ancient paved road, with the inscription, *Via Corbionis*, whence Holstenius, Nibby, and Canina think that this was the ancient city of *Corbio*, one of those occupied by Coriolanus, when he marched against Rome. Corbio was destroyed in 445 B.C. by the *Æqui*. Rocca Priora was perhaps so called from having first risen from the ruins of Tusculum. It belonged to the Savelli, and was sold by them to the Popes in 1597. The castle dominating

the village has been restored in the mediæval style, and is used as the town hall. From a walk round the summit of the hill there is an exceptionally fine View over the Latin valley and mountain ranges beyond. In winter the snow-pits around the village are filled by the inhabitants, for summer use. Pop. 2127.

#### FROM FRASCATI TO ALBANO.

The drive occupies 1½ hr. without reckoning stoppages.

#### GROTTA FERRATA,

is about 2 m. from Frascati, in the direction of Albano. The road turns rt. out of the Marino road at the Squarciarelli bridge. For pedestrians the shortest way from Frascati to Grotta Ferrata is by a path which descends rt. from the ascent from Capo Croce and passing the villa Pallavicini on the rt., and the Muti and Grazioli villas on the l., winds through the fine old wood of Grotta Ferrata to the village.

[Grotta Ferrata may be reached from Rome by the Frascati road, diverging to the rt. about halfway, at the Torre di Mezzavia. At the 9th milestone the ascent commences through olive-grounds and vineyards, passing on the l. some extensive ruins of the Julian aqueduct, and, 2 m. farther, the old castle of Borghetto, an imposing stronghold of the 10th centy.; it belongs to the Savelli. Nearly opposite, in the Vigna Micara, are the remains of a gigantic tomb, commonly called the *Torrone di Micara*, equal in size to the mausoleum of Metella, on the Appian Way, and built of large blocks of peperino.]

The village of Grotta Ferrata contains 1830 inhab., and was formerly a mere dependency of the immense castellated monastery of S. Basilio.

The Greek Monastery of Basilian monks of Grotta Ferrata is the only one of the order in Italy. Nine priests and six lay brothers of the order still occupy it, to officiate in the ch. and to direct a school with resident pupils.

Tradition tells us that the place derives its name from an ancient grotto closed with an iron grating, in which a miraculous image of the Virgin, now in the ch., was formerly preserved. The monastery was founded in the beginning of the 10th centy. by St. Nilus, who was invited to Rome by the emperor Otho III., at the time when the shores of southern Italy were ravaged by the incursions of the Sicilian Saracens. In the 15th centy. it was given by Sixtus IV., *in commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II., who converted it into a fortress, strengthening it with towers and a ditch. His armorial bearings may be seen on various parts of the castle, and in the capitals of the columns in the palace of the abbot. The Church was rebuilt and disfigured in 1754 by Cardinal Guadagni, abbot of the monastery. At that period the 16 fine ancient columns of Parian marble, 8 on each side of the nave, of the primitive ch., were built into brick pilasters, to strengthen the support of the roof. In the summer of 1880 some portions of two of the pilasters were removed, when the columns inside, with the flutings much defaced, were again revealed to sight. The openings are closed by small doors, which the sacristan will unlock for visitors. The Vestibule, all that remains of the ancient ch., is remarkable for the bas-reliefs on the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be part of an ancient sarcophagus, probably of the time of Septimius Severus. The door of the church belonged also to the old building erected in the 11th century. The Greek inscription on it, exhorting all who enter to put off pride and worldly thought, that they may find a lenient judge inside, is perhaps of an earlier period. It is reproduced in Greek and Latin on a slab on the rt. of the door. Above is a mosaic, representing Jesus Christ, the Virgin, St. Basil, and lower down a monk. In the interior, on the



vault over the high altar, are mosaics of the 12 Apostles. In the right aisle is a curious Greek inscription, containing the names of the first 12 *ηγουμενοι*, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world, 6513 being given instead of A.D. 1005, the year in which St. Nilus died. Another interesting monument of the middle ages is the sepulchral slab in the l. aisle, with an eagle in mosaic, the armorial bearings of the counts of Tusculum. It is said to have belonged to the tomb of Benedict IX., who was a member of that family. The Chapel of St. Nilus and *St. Bartholomew*, both abbots of this monastery, is celebrated for its frescoes by *Domenichino*. He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his master Annibale Caracci. He was then in his 29th year, as we learn from the date, 1610, on the ceiling. These fine works represent the acts and miracles of St. Nilus and St. Bartholomew. On the l. of the altar is:—1. The demoniac boy cured by the prayers of St. Nilus in the convent of St. Alexis, Rome, with oil taken by St. Bartholomew from the lamp of the Virgin. In the lunette is St. Nilus dying, surrounded by monks. 2. On the opposite wall, the Virgin in glory, surrounded by angels, giving a golden apple to the two saints, to be placed in the foundations of the church which she charged St. Nilus to build. The sacristan shows a facsimile in stone of this apple, which was apparently of unusual size. 3. On the l. wall of the chapel the meeting of St. Nilus and the emperor Otho III., one of the finest compositions and most powerful paintings of the series: the trumpeters are justly regarded as a prodigy of expression. The figure in green holding the emperor's horse is *Domenichino* himself, the person leaning on the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is *Giambattista Agucci*, one of *Domenichino's* early patrons; the youth with

a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati to whom *Domenichino* was attached, but was unable to obtain from her parents. 4. On the opposite wall, the miracle of the saint sustaining the falling column during the building of the monastery: remarkable for its perspective and for the great number of episodes introduced. In the narrow compartment towards the altar is 5. St. Nilus praying for the cessation of a storm which threatens the harvest. In the corresponding space on the l. wall opposite is, 6. The saint praying before the crucifix. On the arch, ascending to the altar, 7. The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who was abbot of the monastery, and placed in the ch. the marble bust of *Domenichino* executed by Signora Teresa Benin-campi, a favourite pupil of Canova. Around the cornice are monks of the Basilian order in their Greek robes. The altar-piece, representing the two saints praying to the Virgin, is by Annibale Caracci. On the rt. is St. Edward of England, Cardinal Edward Farnese having restored this chapel in 1618. On the l. is St. Eustace, patron of the Farnese family. At the opposite end of the chapel is a curious ancient marble urn, with cupids (or angels) fishing, excavated near Tusculum, and now used as a baptismal font. The façade of the ch., in semi-Gothic style, was constructed by order of Cardinal Mattei, in 1844, who also restored the vestibule. The belfry, in the usual manner of *campanili* of the 12th centy., was much damaged by lightning in 1775, a judgment, architectural critics will say, on the ch. for the tasteless restorations of Card. Guadagni in the preceding year. The service of this ch. is performed in the Greek language and according to the Greek ritual.

The principal Greek MSS. of the conventual library were removed to the Barberini library by Urban VIII.

Other valuable parchments were carried off by the French. The **Palace of the Abbot**, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. In one of the rooms is a monument to Cardinal Consalvi, who died here, Jan. 1824. Travellers should endeavour to attend the **Fair** held here on the 25th of March, and on the 8th of September, to see the varied costumes of the peasantry of the environs.

FROM MARINO BY AQUA FERENTINA,  
PARCO DI COLONNA, ALBA LONGA,  
LAKE OF ALBANO, AND CASTEL  
GANDOLFO TO ALBANO.

The most convenient way to reach Marino from Rome is by tramway along the W. side of the Claudian Aqueducts.

The carriage-road from Rome to Marino (14 m.) is the same as that to Albano, by the Via Appia Nova, as far as the 9th milestone, where the long ascent into the town begins.

The Marino station on the Naples Rly. is 5 m. from Marino itself. For visitors comprising Marino in their excursion to Frascati, there is a good carriage road connecting the two towns.

The roads, either from Frascati or Grotta Ferrata, descend to the Ponte degli Squarciarelli, crossing the stream which drains the Latin Valley. After crossing the bridge a road (3½ m.) on the l. leads to Rocca di Papa, whilst that to Marino continues to ascend among vineyards. Close to and before entering the town, at its upper extremity, is the Villa di Belpoggio on the rt.

The entrance to the town from Rome at the lower end is narrow and the houses mean, not promising the realization of the inscription over the gate—

HIC TIBI TUTA QUIES  
ET QUÆ CUPIT OTIA VIRTUS  
DEFICIETQUE NIHIL  
SI MENS NON DEFICIT ÆQUA.

The rly. stat. is outside this gate.

The town improves higher up, and the Corso is a fine street.

Marino (*Inn*, Del Frate; pop. 6862) has been supposed to occupy the site of ancient Castrimœnium, but probably the Roman town was more to the north. In the middle ages it was a stronghold of the Orsini, who first appear in the 13th century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonnas, who still retain it. It was the residence of Martin V. in 1424. During the contests of the Colonnas with Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, commander of the papal troops. The Colonnas, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the walls and towers which still surround it, and add so much to its picturesque beauty.

The celebrated and beautiful poetess, Vittoria Colonna, was born at Marino in 1490, where her parents, Prospero Colonna and Agnes di Montefeltro, were then residing. She was conducted thence to Naples by her father and an escort of Roman gentlemen, at the age of 19, to be married to the Marquis of Pescara, and died at Rome, admired and beloved by her contemporaries, in 1547.

From its situation, on a height, 1330 ft. above the sea, the climate of Marino is healthy, and during the summer it is frequented by families from Rome. In the *piazza del Duomo* is a fountain, by Pompeo Castiglia, a native sculptor (1642); it represents 4 Moors, with their hands bound to a column, and 8 syrens; having reference to Marc Antonio Colonna, the conqueror at Lepanto. The *palace*, attributed in part to Bramante, is built upon the foundations of the ancient castle. Inside a railing is a column of *cipollino* marble, the emblem of the Colonna family, repeated everywhere through the town, and bearing the motto,

"MOLE SUÂ STAT." On the upper staircase, inside of the palace, are frescoes by Federico and Taddeo Zuccari, and on the first and second stories a collection of pictures, including a series of portraits of the Popes down to the present day, and portraits of illustrious members of the Colonna family. The Cathedral, dedicated to St. Barnabas, contains a picture of St. Bartholomew by *Guercino*, seriously injured by restorations. The ch. of *La Trinità*, in the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is a St. Roch, attributed to *Domenichino*. A number of Latin inscriptions are walled into the communal palace, and remnants of sumptuous villas which the ancient Romans possessed in the neighbourhood.

#### AQUA FERENTINA.

The valley at the foot of the hill of Marino, lying between it and the ridge which shuts in the Lake of Albano, will interest the classical tourist as the site of the Aqua Ferentina, memorable as the locality where the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 340. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy: among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidene; and that which preceded the battle of Lake Regillus. The visitor may trace the stream to the "caput aquæ," in which, according to Livy, Turnus Herdonius, chieftain of Aricia, was drowned at the instigation of Tarquinius Superbus. The spring rises in a clear volume at the base of a mass of tufa.

#### PARCO DI COLONNA.

From Marino a well-managed shady road and viaduct descend to the

bottom of the valley, here extremely picturesque and deeply excavated between precipices of massive peperino. Crossing the Aqua Ferentina, at which, in ample tanks, about a hundred women, in picturesque costumes, are usually washing, chatting, and laughing, an ascent of  $\frac{1}{2}$  m. through a lovely wood of oaks and ilexes, called the *Parco di Colonna*, brings us to a little roadside oratory on the rt., where the view of the *Lake of Albano* suddenly bursts upon us. Here is the lowest point of the lip-crater in which the lake lies, and over which at a very remote period the waters flowed into the Vallis Ferentina, before the cutting of the emissarium (described below) by which it is now emptied. From here a path on the l. strikes off to Palazuolo and Monte Cavo along the ridge of Costa Casella, on which Alba Longa is supposed to have stood. A little farther we cross another depression, in which Sir W. Gell thought he could discover an artificial cutting through which the lake emptied itself into the Rivas Albanus. More recent researches in the locality have shown that the lowest part of the rim is nearer the small oratory mentioned above, 246 feet above the level of the lake. The View from here over the Campagna, extending to the sea on the W., and over the Alban Lake with the Monte Cavo behind on the E., is particularly fine. Taking the path to the l. just mentioned, we come to the probable site of

#### ALBA LONGA.

For many years antiquaries had fixed the site of this celebrated city at Palazuolo, on the eastern side of the lake of Albano, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. Sir William Gell undertook to elucidate this doubtful point of classical topography. He supposes that it was situated on the ridge stretching along the northern side of the lake. This ridge, Costa Casella, bounded on one side by the precipices towards the lake, may explain how a city so situ-

ated was designated by the term *longa*. There would be room only for a single street, whose length could not have been less than 1 m. According to Gell's views, Palazzuolo was one of the citadels which defended the town at its south-eastern extremity. The road leading from this site to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium. The site of the latter may easily be recognised by the high tower of Pratica on the sea-coast. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

"Signa tibi dicam: tu condita mente teneto.  
Cum tibi sollicito secreti ad fluminis undam,  
Litoreis ingens inventa sub flicibus sus  
Triginta caputem fetus enixa jacebit,  
Alba, solo reubans, albi circum ubera nati  
Is locus urbis erit; requies ea certa labo-  
rum."  
*Æn.*, iii. 388.

There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome. The Roman writers state that Alba was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii; when its inhabitants removed to Rome, and settled on the Cælian Hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.

Following the ridge of Monte Cucco, and passing the cemetery on the rt. and the Villa del Drago, we enter

#### CASTEL GANDOLFO,

a town of 1994 inhab. Until 1870 it derived its chief importance from the summer palace of the popes, which forms so conspicuous an object from all parts of the country around. In the 12th century it was the property of the Gandolfi family of Genoa, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savelli, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savelli again obtained possession of it in 1447, and continued to hold it, until 1596, about which time Sixtus V. converted it into a duchy for Bernardino Savelli; but the fortunes of his house were too much reduced to support the dignity, and he sold the property to the Government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace, from the designs of Carlo Maderno, Bartolommeo Breccioli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the building was altered to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberini, the Del Drago, and Torlonia, have erected villas in the vicinity. That of Torlonia is decorated with bas-reliefs and statues by Thorwaldsen, and successed by Raimondi. The fresco-paintings are by Gagliardi, Coggetti, and Capalli. The tombs of the late Prince and Princess Alexander Torlonia are in the adjoining chapel. The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence above the north-western margin of the lake, 1450 feet above the Mediterranean and 460 above the lake, its climate is pure and bracing, whilst it is free from malaria, the pest of the subjacent Campagna. The Papal Palace is a plain, unornamented building, but not worth visiting: the view from it, over the lake, is extremely fine. It is now occupied by nuns, who, after the suppression of several nunneries in Rome in 1870, had this residence allotted to them by Pius IX. The ch. on the piazza dedicated to

St. Thomas of Villanova, was built in 1661 by Alexander VII., from the designs of Bernini, in the form of a Greek cross. In the interior is an altar-piece by *P. da Cortona*, and an Assumption by *C. Maratta*. The fountain is also by Bernini. Among other celebrated persons who resided here at different periods may be mentioned *Goethe*, who passed the summer of 1787 in this spot. Visitors must not omit seeing, in the Villa Barberini, the extensive remains of Domitian's villa.

#### LAKE OF ALBANO.

A path leads down from Castel Gandolfo to the shores of the lake, a beautiful piece of water; its scenery is said to be finer than that of any other of purely volcanic origin in Italy; it is 3825 yds. ( $2\frac{1}{4}$  m.) long, 2300 yds. ( $1\frac{1}{2}$  m.) wide, about 6 m. in circuit, and probably one of those craters of elevation well known to geologists, its sides being formed of beds of volcanic tufa dipping away from the centre.

#### THE EMISSARIUM.

(Donkeys from Albano 2 fr., Cicerone 3 fr.; Custode at the Emissarium 1 fr.) The most remarkable circumstance connected with the Alban lake was the formation of the outlet, by which the Romans, while engaged in their contest with the Veientes (B.C. 394), succeeded in lowering the waters, which by their accumulation threatened to inundate the subjacent country. This outlet is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tufa; it varies in height from  $5\frac{1}{2}$  to 9 or 10 feet, and is never less than  $3\frac{1}{2}$  in width. The upper end is of course on a level with the surface of the lake, or 964 $\frac{1}{2}$  Eng. feet above the sea, the lower 954, giving a fall of 10 ft. or of 1 in 452. It runs under the hill and a little east of the town of Castel Gandolfo, and opens at *La Mola*, 1 m. from Albano, from which its waters run to the Tiber by the stream which passes by Vallerano. The summit of Monte Cavo, on the opposite

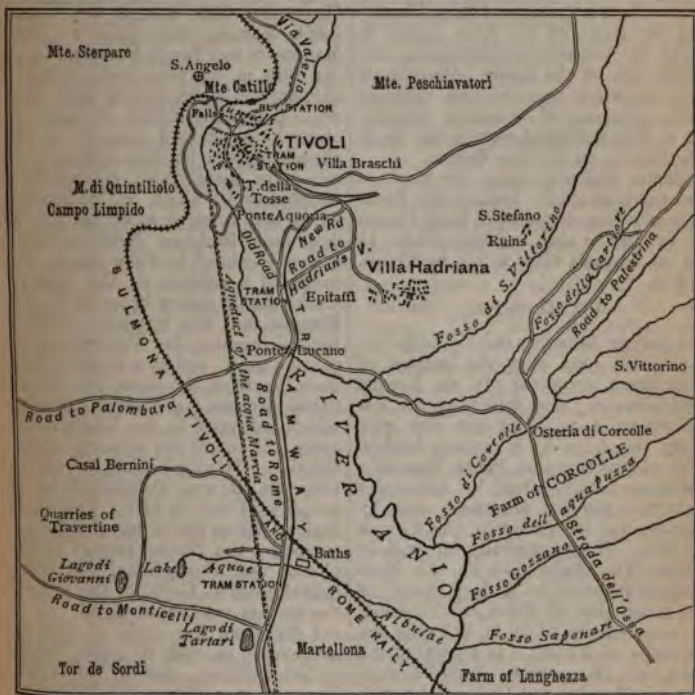
side of the lake, rises 2166 feet from its waters. Certain vertical openings or shafts, by the Romans called *Putei* and *Spiracula*, intended to give air to the tunnel below during its excavation, are visible in various parts of the hill under which it runs. In summer the water is seldom more than 2 feet deep in the emissarium, and does not run with rapidity, as may be observed by means of a candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of 7 stones; the blocks with which it is constructed are large, and of the peperino of the country; the blocks, being wedge-shaped, support each other—a style we see employed by the Etruscans during the Republican period at Rome, in the Tabularium of the Capitol, and even in Imperial times in the substructions at the E. end of the Colosseum. It is now sustained by a modern round arch. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, probably belonging to a Nymphæum, which existed when Domitian took so much delight in this locality. A quadrilateral court, well walled in with large stones in parallel courses, succeeds to the flat arch; the water then enters a narrower passage, and passes into the interior of the mountain. The fine old trees which overshadow the Alban lake render it a cool and delightful retreat in the hot months; and the remains of terraces and buildings, all round its shores, prove how much the Romans enjoyed its beauties. A large grotto or cave, near the water's edge, and at a little distance to the N. of the emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the emperor Domitian, whose palace was situated on the hill above. From appearances on the sides of the lake, it is evident, as confirmed by history, that its waters were considerably higher than the present surface; the depression between Castel Gandolfo and Marino, at the lowest edge of the crater,

servings to carry off the waters into the little stream which now flows below the hill on which Marino stands.

A very beautiful drive of 2 m., shaded by ilexes, and skirting the grounds of the Villa Barberini, passing the Convent of S. Francesco, leads from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known for its fine views.

The Villa Barberini, built on the ruins of the *Albanum* of Domitian, well deserves a visit. The grounds contain magnificent plantations of stone-pines. Both the avenues, known as the *Gallerie di sopra* and *di sotto*, the latter hardly a mile long, were opened by Urban VIII., and improved by Clement XIV., who gave his name (*Ganganelli*) to the lower one.

## ENVIRONS OF TIVOLI.



## § 3. SABINE AND TIBURTINE HILLS.

## TIVOLI.

The rly. by the Rome-Sulmona line from the central station, diverges rt. from the Rome-Florence line soon after passing through the city walls. The line crosses the Campagna on the S. of the tramway and carriage-road passing l. Tiburtina Fort to

6 m. Cervara Stat. (see p. 490), where are castellated farms overlooking the Anio. On rt. is the mediæval castle of Torre Sapienza (see p. 490).

7½ m. Salone Stat.

9½ m. Lunghezza Stat. (see p. 490). On the l. is a mediæval castle, and on the other side of the river the Farm of Cavaliere. Here the Anio is crossed, and on l. may be seen the

ruined walls of Castel Arcione (see below) with Mte. Celio and the Mts. of San Genaro in the background.

12 m. **Aque Albule Stat.** (see p. 463). Here the line strikes N. On the l. are the Albule Lakes and ruins of Queen Zenobia's palace. The line soon begins to ascend to

15 m. **Monte Celio S. Angelo Stat.** The convent of S. Angelo is seen on the l. The line now ascends a narrow valley to 21 m. **Palombara Marcellina Stat.**, where it again turns S., and entering the gorge of the Anio comes in sight of Cascatelle (where are the lower falls of the Anio). Hereabouts are numerous tunnels and viaducts with glimpses of beautiful scenery. 24 m. **Tivoli Station** outside the Porta St. Angelo, on the Via Valeria.

Steam tramway along the track of the carriage-road. Stat. at the Porta San Lorenzo. Omnibuses from Piazza di Venezia to stat. and *vice versa*. 1½ hr. to Adrian's villa, 2 hrs. to Tivoli, 16½ m.

#### VIA TIBURTINA.

Leaving Rome by the Porta S. Lorenzo, we soon pass the basilica of that name, cross the rly. to Ancona and Florence; and following the Via Tiburtina, 4 m. from the city gate cross the Anio by a modern bridge. The old picturesque **Ponte Mammolo** (Mammæus?), repaired by Alexander Severus's mother, Mammæa, and by Narses, was blown up by the French in 1849. It was partially repaired in 1870. The Anio rises on the Neapolitan frontier, in a deep gorge of the mountains of Trevi and Filettino. After a course of 40 m. it forms the cascades of Tivoli. It separated the land of the Sabines from Latium (Aequi, Hernici, and Latins), and falls into the Tiber, 2 m. above Rome, near Antemna (*ante amnes*). After crossing the river, an ascent and descent of a mile bring us into the wide plain of **Prato Lungo**, through which flows the torrent of Le Molette, descending from the group of hills of Santangelo and **Monticelli**—1½ m. after crossing which, by a gradual rise, we reach the Osteria del Fornaccio. Before reaching this

place some curious mounds and square mediæval towers on the rt., bordering on the Anio, indicate the caverns or ancient quarries of Cervara, which are supposed to have furnished travertine stone for the Colosseum. From Fornaccio a road branches on off the l. to Monticelli. This is Via Corniculana, the first 2 m. of which are along the ancient Via Tiburtina, the modern road for the next 3 m. running more to the rt. Osteria delle Capanacce (9th m.), is the highest point between the Anio at Ponte Mammolo and Ponte Lucano. About the 10th m. we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava, and observe the ruined apse of a little church, once a basilica (*septem fratribus*), now Sette fratte, erected by St. Simplicius, in which St. Sinfiorosa of Tivoli was interred after her martyrdom under Hadrian. Near the 12th m. is the Osteria of Le Tavernucole, close to which a column on the road-side marks the boundary between the Agro Romano and the territory of Tivoli. Before reaching Le Tavernucole are seen on the l., and at a short distance from the road, the extensive ruins of **Castel Arcione**, a mediæval stronghold which belonged to the family of that name. It is now the property of Duke Grazioli. Having become a resort of brigands, it was dismantled by the people of Tivoli in 1420. The wooded region seen on the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, the former near the site of Collatia, the latter of the no less celebrated Gabii. It was not far from the 12th m. that the monument erected to Julia Stemma by her children, now in the Vatican Museum, was discovered. Here the vegetation is less luxuriant, owing to the nature of the soil, which between this and Rome is entirely volcanic, whereas we now enter on the Travertine region, which extends to the base of the Apennines. The view of the hills before us is very fine. The 3 low pointed hills on the l., capped with castles and villages, are Santangelo in Capoccia, on the site of

Medullia, Poggio Cesi, and Monticelli, on that of Corniculum; Monticelli, or Monte Celio (2200 inh.), is celebrated for its fine position (412 m. above the sea), the salubrity of its air, and the beauty of its women. On the top of the hill are the remains of the baronial castle of the Cesi, enclosing a beautiful little temple of the Doric order. Between this group of hills and Monte Gennaro, one of the highest peaks in this part of the Apennines, we discover Palombara, the ancient Camera. About 1½ m. beyond Le Tavernucole, and close to the road, on the l. hand, is the Lago de' Tartari, so called from the incrusting quality of its waters, which produce the stone called *Travertine*, and deposit a calcareous coating on vegetable and other substances. The margin has been much contracted by deposits from the water. Near this a road on the l. leads to Palombara and Monticelli; and another, a branch of the ancient Via Tiburtina, to Tivoli by the Ponte dell' Acquoria, the ancient Pons Aureus, now superseded by Ponte Lucano. 1 m. beyond the Lago de' Tartari we arrive at the bridge over the canal that drains the lakes of La Solfatara, the ancient Aquæ Albule, and carries their sulphurous waters into the Anio. The canal is 9 ft. wide and 2 m. long. It was cut by Cardinal Ippolito d'Este, governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of these lakes. The water is of a milky colour: it runs in a strong current, and is always marked by a disagreeably fetid smell of sulphuretted hydrogen gas. The lakes are about 1 m. from the bridge, and are filled with reeds and water plants: the petrifying quality of the water is continually adding to the rocky margin around them. In the middle of the 17th cent. the larger of the two was a mile in circuit, but is so contracted that its greatest diameter, in 1857, was 2527 ft., that of the smaller one being only 233 ft. The floating masses of vegetable matter on its surface have been called "*Isole Natante*." The

lake is mentioned by Strabo, who says that its waters were used medicinally. Near it are the ruins of the Baths of Agrippa, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called "*Bagni della Regina*." The water was examined by Sir Humphry Davy, who ascertained that the temperature was 80° Fahrenheit, and that it contained more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen.\*

On the S. side of the road is the bathing establishment of the *Acque Albule*, which is supplied with these mineral waters by means of the conduit which conveys them to the Anio. The water supply amounts to 260,000,000 litres every 24 hours; it is calculated that 1000 persons may bathe simultaneously. The accommodation is extensive, and as the temperature of the waters in the establishment is constant at 73° F., the baths may be used all the year round. They are particularly suited to chronic skin diseases, gout, and rheumatism, and are much frequented in summer. A road of 2 m. leads to the modern quarries of travertine, near the Casal Bernini, built by that celebrated architect when the stones for the colonnade of S. Peter's were quarried in the neighbourhood. A little more than 2 m. beyond the canal we cross the Anio by the picturesque *Ponte Lucano*, which G. Poussin has rendered celebrated by his well-known picture in the Doria Palace. The piers of the *Ponte Lucano* and 2 of the arches are ancient, but are not remarkable for their masonry. Close by is the *Tomb of Plautius Lucanus*, one of the best preserved of the many sepul-

\* Dr. Viale Prela in 1857 ('*Sulle Acque Albule presso Tivoli*,' Roma, 1857) found the temperature of the upper lake to be 75°, of the lower 72½ Fahr.; the greatest depth of the lower lake 162½ ft., of the upper one, or Le Colonnelle, 185; that each litre of water contained 2½ grammes of solid matter consisting of sulphate of lime, of muriates of soda and magnesia, of borate of soda, and a small proportion of organic substances; and the gases emitted to be carbonic acid and sulphuretted hydrogen, with a minute quantity of arseniuretted hydrogen.



chral monuments about Rome. It is similar in form, although of smaller dimensions, to that of Cæcilia Metella, on the Via Appia. It stands on a square base, and is surmounted by mediæval fortifications of the time of Pius II. The decorated front, flanked by pilasters, although ancient, is posterior to the body of the tomb, which was erected in the year preceding our era (752 of Rome), by M. Plantius Silvanus, for himself and his wife Lartia, and his child. It was subsequently used by his descendants, one of whom, Tiberius Plantius Silvanus, served in Britain, and died in A.D. 829, as we see by the long inscription on its eastern side. The entrance to the sepulchral chamber was from behind. Near the Ponte Lucano, the Via Tiburtina is crossed by the modern Via Pedemontana, running parallel to the range of the Apennines from Palestrina to Poggio Mirteto in Sabina. In different parts of the plain between the road and the Anio, are the quarries from which ancient Rome derived her supplies of travertine. A short distance beyond the bridge some ruins may be seen in a garden on the rt., supposed, by Canina, to have belonged to the approaches to the Villa Adriana, on one of which is a mutilated bas-relief of a man and horse, called by the local ciceroni Alexander and Bucephalus. Further on, the old Via Tiburtina proceeds to the l. in a direct line to Tivoli, which it enters a little above the Villa of Mæcenas by a steep ascent. Half-way up, on the rt., is a well preserved monument, recording a levelling of the *Cleivum Tiburtinum* in the time of Constans and Constantius. The name of the latter Emperor is effaced. The more modern road passes to the rt., amidst plantations of gigantic olive-trees. Near the foot of this ascent may be seen some portions of an ancient road that led from Gabii to Tibur. The ascent (650 ft.) from the Anio to the hill on which Tivoli is built is by a fine road, about 2 m. in length, made in 1850.

**Villa of Hadrian** (Villa Adriana, see Plan) is reached by carriage-road,

branching from the Via Tiburtina on the rt. at the place called *Gli Epitaffi*, from two monumental inscriptions of the last centy. The tramway-carriages stop here, whence it is  $\frac{1}{2}$  hour's walk to Hadrian's Villa, taking the 1st turn to the rt. Omnibuses are in attendance during the winter months. Visitors pay 1 fr. each for admittance, and find *custodi* at the entrance.

This villa, formerly belonging to Duke Braschi, is now Government property, with the exception of the S. portion, comprising the Academy, Odeum, Inferi, Lyceum, and Prytaneum, which are still private property. A *custode* admits visitors to them by a gate near Timon's tower.

The villa is situated on the plain at the base of the hill of Tivoli, and was built from the emperor's designs (138), to represent all he had seen most striking in the course of his travels. It covered a space said by the Roman antiquaries to be from 8 to 10 m. in circuit; when first built it must have been more like a town than a villa, an opinion confirmed by the number of buildings, having the appearance of dwelling-houses, revealed by the excavations continued up to the end of 1880. Nothing in Italy can be compared to its imposing ruins. It contained a Lyceum, an Academy, a Pæcile in imitation of that at Athens, a Vale of Tempe, a Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Greek and Latin Theatres, Thermæ, an Hippodrome, the Imperial Palace, Lodgings for Slaves, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous temples. Hadrian was here when he was seized with the illness of which he died at Baia. The villa is supposed to have been ruined during the siege of Tibur by Totila (544): for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches. The most remarkable ruins are the following:—The entrance-gate and the alley of trees beyond are supposed to occupy

PLAN  
OF THE  
VILLA ADRIANA

VILLA ADRIANA.

1. Area.
2. Greek Theatre.
3. Latin Theatre.
4. Palaestra.
5. Nymphæum.
6. Bœcile.
7. Rooms for the Pretorians  
(Cento Camerelle).
8. Schola.
9. So called Maritime  
Theatre.
10. Court of the Library.
11. Greek Library.
12. Latin Library.
13. Triclinium.
14. Tempe.
15. Imperial Palace.
16. Stadium.
17. Cryptoporticus.
18. Baths.
19. Canopus.
20. Timon's Tower.
21. Academy.
22. Odeum.
23. Inferi.
24. Aquaduct.
25. Lyceum.
26. Ferruginous water.
27. Pritaneum.
28. Râsicoli rivulet.
29. Feneo rivulet.



Vertical line of text or a scanning artifact on the left side of the page.

Small horizontal mark or artifact at the bottom center of the page.

the site of the porticus (1), which leads to the Greek Theatre (2), one of three which formerly existed in the villa. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. The path leads round the Greek theatre to the modern casino, which is supposed to stand on the Nymphæum (5), below which, extending towards the valley and the river Peneus, is a confused mass of buildings called the **Palestra** (4). On the opposite side of the river are the remains of the **Latin Theatre** (3). Ascending to the E. from the Nymphæum, along a path shaded by enormous trees, we reach a **Belvedere** chamber, once surrounded with balconies, commanding admirable Views over the Vale of Tempe, Peneus rivulet, and more distant Tibur. From this room an opening at the S.E. angle brings us to a suite (30) of apartments, only revealed in 1880, and consisting of two corridors with niches and a central hall with columns, between two side rooms looking E. The corridors lead by stairs to a passage, on which open 5 small rooms with varied pavements in black and white mosaic, of tasteful designs and perfect preservation. These rooms are supposed to have been used by the emperor's guests, forming part of a large suite not yet wholly uncovered. Hence we may observe on the S.E., on a lofty platform, the **Triclinium** (13), or return to the path S. of the Nymphæum, which brings us to the **Pœcile** (6), built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the porticus, nearly 600 ft. in length, is still standing, the most remarkable, perhaps, of all the ruins of the Villa Adriana. This wall had a porticus of columns on each side, affording a cool and shady walk at any hour of the day. Some of the blocks of travertine on which the columns stood, and the marble veneerings of the wall, were discovered by Signor Rosa, under whose name all the Pœcile was cleared out in 1873. The form of the building is that of a stadium, raised on an artificial platform of masonry with vaulted chambers underneath, which are now [Rome.]

supposed to have been occupied by slaves and soldiers. Adjoining it to the E. is a circus or **Stadium** (16). The view at the W. end of the Pœcile is very fine. At the opposite extremity is a square hall with a semicircular apsis (8), generally known as the **Hall of the Seven Philosophers**, with 7 niches for statues. The circular building (9), entirely excavated in 1873, is erroneously called the **Teatro Marittimo**, from the discovery of a mosaic pavement representing sea-monsters. The plan of the building is not adapted to theatrical purposes. The circular area was enclosed by a porticus of marble columns, supporting a frieze ornamented with marine subjects of fine workmanship. Several of the columns have been re-erected. Between the porticus and the island in the centre runs a deep channel, lined with beautiful marble slabs, possibly used for a swimming-bath. The island is reached by a small bridge; originally there were 2 swinging bridges, opening on to vestibules which led to a semicircular hall adorned with columns. Beyond were the atrium and triclinium, with bath and bedrooms on each side, sumptuously decorated, and forming a beautifully fantastic residence encircled with water. The beautiful statue of the Faun, in rosso antico, now in the Capitoline Museum, was discovered here. On the E. of this latter are some ruins called the **Greek and Latin Libraries** (11 and 12). Beyond the Hall of the Philosophers are two semicircular buildings, called the **Temples of Diana and Venus**, probably, at least the latter, baths, and at their S.E. extremity the Temple of Castor and Pollux or of Bacchus. **Imperial Palace** (15), a name given to an extensive ruin of two stories: on the upper one was the **Triclinium** (13), and a large quadrangular porticus; in the lower one are some remains of paintings, with crypts or cellars. Near this is a long line of arches divided into 3 floors, probably the dwelling of slaves or servants. Upon it rise the ruins called the **Palace of the Imperial Family**, opposite to which is a large circular hall, below

ing to a block of buildings called the *Thermæ*, the roof of which is well preserved, and has some fragments of stucco reliefs. Returning to the *Pœcile* (6), and traversing the great square space S. of it, in the centre of which are traces of a *piscina*, we find the **Barracks of the Prætorian Guard**, a number of chambers of two and three stories, called the *Cento Camerelle*, with remains of galleries on the outside from which they were originally entered. On the rt. of the barracks is the great square, nearly 600 ft. in length, supposed by some antiquaries to be the site of the *Circus* or *Hippodrome*. Following a terrace towards the *Thermæ*, and bordered on the l. by large vaulted chambers, we arrive at an oblong depression surrounded by ruins; this was the *Serapeon of Canopus* (19), in imitation of the edifice bearing the same name at Alexandria. The oblong Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semicircular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican. Beyond the *Serapeon* are the ruins of the *Academia* (21), and of another *Theatre* (22). On the E. of the circus is a *fosse* (22) leading to some subterranean corridors, supposed to be connected with the *Tartarus*; and the presumed site of the *Elysian Fields*. Beyond the ruins of the Academy and the Roman theatre, and on the space between the valleys of the *Peneus* and *Alpheus*, which bound on either side the *Villa Adriana*, are confused ruins, to which the names of *Prytanæum* and *Cynosargus* have been given; and  $\frac{1}{2}$  m. farther still to the W., near the ch. of San Stefano, a lofty mass of wall, known by the name of *Torre di Timone*, which is supposed to have formed part of the *Lyceum*, close to it are the ruins of a bridge or aqueduct upon a double tier of arches. The number of precious works of art discovered in *Hadrian's villa* add greatly to the interest of the spot: the beautiful mosaic

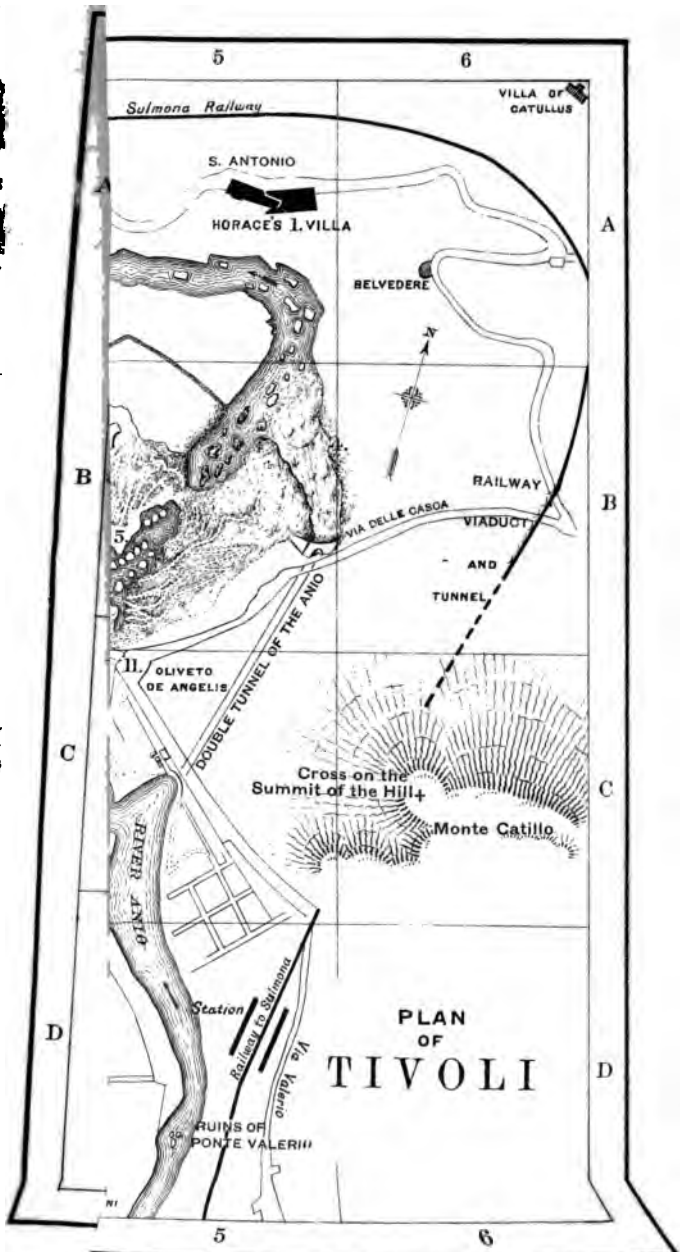
of *Pliny's Doves* in the Capitol, m. of the Pseudo-Egyptian antiquity the Vatican, and numerous statue the highest class, noticed in the acc of these museums, were found am its ruins. It disputes with the *Porti* of *Octavia* the honour of having contained the *Venus de Medicis*, and ma of the museums of the great Europe capitals owe to it some of their m valuable treasures. A few architectu fragments are preserved in the *Cast*

The ascent to Tivoli through gro of olives, is picturesque. It takes 1. on foot, or  $\frac{1}{4}$  hr. by tram way. On t height on the rt. before reaching t gate are the ruins of several villas w terraces built in *opus incertum*, a s tem of masonry which marks the s between the polygonal and the reticulated work. The principal entrance the town on this side is by the *Po di Santa Croce*, from the terrace n it, called the *Veduta*, in front of t *Palazzo Santa Croce*, there is a magnificent view over the *Campagna*. T tramway stat. is just outside this g

**Tivoli** (10,297 inhab.). (*Inns: Regina*, on the piazza of the same name, has good rooms. Terms 8 to 10 fr. a day, all included, according to visitors' requirements; or room may be had, without board, in hotel for from 2 to 5 fr. a day. Guides, carriages, or donkeys, if needed, may be always well to know from the keeper what is to be paid before going on any excursion.

*La Sibilla*, an old established inn much frequented by artists, situated close to the Temple of the *Sibyl*, with the best views of the *Falk*, its situation to recommend it. Prices are moderate when previously bargained for, and the fare is usually good. A party staying some days may make arrangements for 7 fr. a day each person.)

Visitors may do well to provide themselves with a cold lunch before leaving Rome, which they can enjoy comfortably at the conclusion of their excursions under the shady avenue of the *Villa d'Este*, or on the terrace below the temple of the *Sibyl*.





1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100

Following itinerary of the principal objects of interest in the vicinity of Tivoli will occur 4 hrs.:—*Temples of Vesta* *ibyl*; *Grotto of Neptune*, tunnels cut through the Monte Casino of the *Villa of Vopiscus* and ancient Roman bridges; excursion on or on horseback by the *St. Antonio* and the *Madonna* *diolo* to the *Ponte dell' Acquoria*, to Tivoli by the ancient *Artina*, and visiting the *Temple of Tosse*, the *Temple of Hercules* and Roman ruins round the *Villa d'Este*, the *Ch. of S. Maria*, and the *Cathedral*, the old *Porta di Santa Croce*, the *Aqueduct* at the *Villa Braschi*. The ancient *Tibur*, a city of *Italy*, founded nearly 5 centuries before Rome, was one of the early rivals of *Rome*, and was reduced to a village by *Camillus*. The *Roman* historians tell us that the *Sicani* were the first to settle by *Tiburtus*, *Corax*, and *Caeculus*, sons of *Amphiarus*, who fled to Greece with *Evander*; and the settlement derived its name from the eldest of these brothers. This name is frequently alluded to by—

"Mœnia fratres Tiburtia mœnia lin-  
t,  
Tiburti dictam cognomine gentem,  
se, acerque Coras, Argiva juvenus."  
*Virg. Æn.* vii. 670.

"Mœnia Tiburis Udi  
Argolicæ quod posuere manus."  
*Ovid. Fasti*, v. 74.

"Tare, sacrâ vite prius severia arbo-  
re solum Tiburis, et mœnia Catili."  
*Hor. Od.* I. xviii. 1.

Historical associations of Tivoli make it a memorable spot in the eyes of the scholar; its scenery is some of the most beautiful in Italy. Horace, who has sung its praises with all the enthusiasm of a fond patriot:—

"tam patiens Lacedæmon,  
crissæ percussit campus opime,  
lunus Albunea resonantis,  
us Anio, et Tiburni lucus, et unda  
us pomaria rivis."—*Lib.* I. vii. 70.

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:—

"Tibur Argeo positum colono,  
Sit mee sedes utinam senectæ;  
Sit modus lasso maris et viarum  
Militiæque." *Lib.* II. vi. 5.

In the early period of the empire *Tibur* was the favourite residence of many of the poets, philosophers, and statesmen of *Rome*, the ruins of whose villas are still shown in different parts of the valley. The epithet of "*Superbum* *Tibur*," given to it by *Virgil*, is still borne as the motto on the city arms; and *Catullus* and *Propertius* have commemorated the beauty of its position with a partiality scarcely less remarkable than that of *Horace*. The *Villa* of *Catullus* is supposed to have been at *S. Angelo*, on the hillside N. of the *Great Cascade*. Among the historical records of the city, we know that *Syphax* king of *Numidia* died in its territory B.C. 202, 2 years after his captivity. He had been brought from *Alba Fucensis* to grace the triumph of *Scipio*, and was honoured, as *Livy* tells us, with a public funeral. *Zenobia* also, after gracing the triumph of *Aurelian*, spent the latter years of her life in the neighbourhood of *Tibur*, surrounded with all the pomp of an eastern princess. During the Gothic war, when *Rome* was besieged by *Narses*, *Tibur* was occupied by the troops of *Belisarius*. It was afterwards defended by the *Isaurians* against *Totila*, and treacherously surrendered by the inhabitants, whom the *Goths* repaid with such fearful barbarities that *Procopius* declares it impossible to record their cruelties. *Totila*, after being defeated in his attempt to take *Rome*, retired to *Tibur*, and rebuilt the town and citadel. In the 8th centy. it lost its ancient name, and assumed that of *Tivoli*. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these, the most interesting to English travellers is the retreat



it afforded to our countryman Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome by the coronation of the emperor (1155), who is said to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to his Holiness. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the frequent subject of contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna. Tivoli formed the head-quarters of the Ghibeline chiefs until the cardinals assembled at Anagni elected Sinibaldo dei Fieschi to the papal chair under the name of Innocent IV. In the 14th centy. Cola di Rienzo made it his head-quarters during his expedition against Palestrina: and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and the Colonnas. To control the people Pius II. erected the still existing castle.

Modern Tivoli is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 ft. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome. Its uncertain and stormy climate, and the number of deaths annually, are commemorated in the popular distich:—

" Tivoli di mal conforto,  
O piove, o tira vento, o suona a morto."

Some of the churches of Tivoli are interesting. The Cathedral, dedicated to S. Lorenzo, rebuilt on the ancient basilica in 1635, is said to occupy the site of a Temple of Hercules, mentioned by Juvenal as rich in marbles and having 30 columns. The chapel of the Conception and the statue of the Virgin are by Bernini. The campanile, in 4 stories, is a good specimen of mediæval belfries.

The ch. of S. Pietro was erected by St. Simplicius, Pope, in the 5th centy., on the ruins of the villa of Metellus Scipio, in the street called Campitello (Campus Metelli). On each side of the centre nave are 5 columns of cipollino, and the pavement is in part of *opus Alexandrinum*.

The same pope, a native of Tivoli, built the ch. of St. Maria Maggiore, near the Palazzo d'Este. The Virgin in the 3rd chapel to the l. and the paintings on the wooden tabernacle forming the altar of S. Antonio are attributed to Perugino.

The ch. of S. Andrea was built a centy. later by St. Silvia Anicia, mother of S. Gregory, on the destroyed Temple of Diana. The columns are of granite and cipollino. The altar-piece and 2 side pictures are copies by Lucatelli from Guido, Domenichino, and Pomarancio.

In S. Vincenzo is a grotto in which St. Sinforosa concealed herself from Hadrian's persecution.

The ch. of S. Biagio, on the piazzetta della Regina, is thought to stand on the site of the Temple of Juno. Honorius IV. granted it to St. Domenico. In the first chapel to the rt. is a picture in the style of Fra Angelico.

In the Oratory of S. Giovanni Evangelista, in a niche over the high altar, is a porcelain figure of the saint, attributed to *Giorgio da Gubbio*. The tribune is painted in fresco by Perugino, or according to others by Pinturicchio. The other paintings are by Salviati.

The Gesu, built by Card. Contarelli in honour of St. Sinforosa, is decorated with frescoes by Zuccari.

Among the ancient edifices of the town the most important is the Temple of Vesta, generally attributed to the Tiburtine Sibyl, a beautiful building of the best period of art, finely placed on the rock overhanging the valley of the cascades, on which is supposed to have stood the Arx of the ancient Greek colony, and from which in more recent times this part of Tivoli received the name of Castro Vetere. It is a circular edifice, 21½ feet in diameter, surrounded by an open porticus of 18 columns, 10 of which remain. They

of stuccoed travertine, of the Corinthian order, and are 18 feet high above the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers, heads of oxen; and the architrave bears the letters L. GELLIO. L. The architrave is composed of small polygons of marble and travertine, and has two pediments. Close to this temple is that which is generally considered to have been dedicated to the Tiburtine Sibyl (Villa Albunea). It is an oblong temple of travertine, with an opening of four columns of the Ionic order. Subsequently converted into a church dedicated to St. George, it was restored to its ancient form in 1655, when the curé's house, which occupied the rt. wall of the *cella*, was pulled down, and some pedestals with interesting inscriptions were discovered. From the Temple of the Sibyl a pretty path leads to the Grottoes of Neptune and the Sirens, the two points in which

The Falls of the Anio were seen to the greatest advantage at the beginning of this century. The water was carried over a massive wall erected by Sixtus V., and fell into a dark gulf called the Grotto of Neptune, producing one of the most striking scenes of the kind. The inundation of 1826, however, completely changed the character of the cascade: a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of St. Lucia and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve the part of the town where it stands, from destruction. The grotto of Neptune still receives a certain amount of falling water, and exhibits fine sections of travertine rock.\* The new Falls

were formed by cutting two tunnels of 885 and 980 Eng. ft. through the limestone rocks of Monte Catillo, on the other side of the valley. The entry of the river into these tunnels is well seen from the public garden on the rt. of the Subiaco gate, which is shaded with fine trees, and contains a number of ancient monuments. (Admittance through the iron gate  $\frac{1}{2}$  fr.) This was ably executed by the Roman engineer Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI. The river falls into the valley in one mass from a height of about 320 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of Terni. An admirable view of it is obtainable in immediate proximity, by a path cut in the rock leading down to the verge of the cascade, and showing its effect from below. The catastrophe of 1826, by diverting the course of the river, laid bare the ruins of portions of two ancient bridges and several Roman tombs. The first bridge, at the eastern extremity of the town and highest up the river, was probably the Pons Valerius, over which the Via Valeria passed in its course up the valley. The subsequent works of Folchi for the new tunnels discovered the second bridge near their mouth: it is better preserved than the first, and may also have led to the Via Valeria; it is generally designated as the Pons Vopisci, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected; some antiquaries suppose that it was ruined by the inundation which took place A.D. 165, recorded by Pliny. The cemetery near this ruin was discovered at the same time: it contained many sepulchral monuments; the most remarkable was that of Lucius Memmius Afer Senecio, pro-consul of Sicily, who died A.D. 107. Good walks have been cut on both

effect, and afterwards the Temple of the Sibyl, which, thus seen from the ascent on the opposite side of the valley, is perhaps the finest part of this exhibition.

In 1886, the introduction of electric illumination into Tivoli rendered this spectacle practicable on a much grander scale.

\* The illumination of the Grotto of Neptune, by means of torches and Bengal lights, was always one of the interesting sights at Tivoli; the expense, varying according to the number of lights employed and the length of the exhibition, from 30 to 75 francs. On returning to the grotto it is generally the custom to ascend the cascade, which produces a fine

sides of the valley leading to the different points which command the best view of the Falls. There is also a road leading along the base of Monte Castillo, to the circular terrace constructed by Gregory XVI. to obtain the finest view of the falls, and to the Oratory of St. Antonio, nearly opposite the Cascatelle; and farther on to the Madonna di Quintiliolo, the best point for viewing the lower Cascatelle: a path along the margin of the valley amidst a grove of magnificent olive-trees leads from the Madonna di Quintiliolo to the Ponte dell' Acquoria, where one of the massive arches of the Roman bridge by which the Via Corniculana crossed the Anio to reach Tivoli, is still in excellent preservation. The name Acquoria is derived from *acqua ascea*, a cool crystalline spring, rushing from the rocks near the bridge. A steep ascent to the l. leads to the lower part of Tivoli, by the ancient Clivus Tiburtinus, on which portions of the Roman road may be seen in good preservation. Near to where the Clivus Tiburtinus joins the old road to Rome, is the Tempio della Tosse, and higher up the Villa of Mæneas and the modern Villa d'Este.

After the objects already mentioned the most worthy of notice are the so-called "Villa of Mæneas," the Tempio della Tosse (ancient); the Villa d'Este, the Old Castle, and the Cathedral (modern).

The "Villa of Mæneas" is the most extensive ruin about Tivoli; the name it has hitherto borne rests on no classical authority, and dates from the time of Pirro Ligorio. The excavations of 1886 revealed several fragments of inscriptions, which prove beyond doubt that these are the ruins of the celebrated temple of HERCULES VICTOR, in whose porticus, according to Suetonius (c. LXXII.), Augustus administered justice:

"Tibur ubi etiam in porticibus Herculi templi  
Jus dixit."

This temple occupied a large portion  
of the space covered by the modern

town, as the Temple of Fortuna did at Praeneste. The existing ruins consist of massive substructions, since converted partly into iron-works, and of the remains of a square atrium, which was surrounded by a Doric porticus, with a temple on the raised space in the centre. The so-called Via Constantina, or road leading from the Ponte Lucano to Tivoli, passed down the long covered way now occupied by the forges and mills of the iron-works.

The visitor ought to ascend to the terrace over the works to enjoy the View of the valley. From this a gate leads into the garden, round which may be seen the ruins of the Doric porticus above mentioned. Here are the works of the Hydraulic Company which supplies electric light to the town.

The Tempio della Tosse, on the rt. of the Via Constantina, and a short way below the iron-works. The singular designation of Temple of the Cough appears to date from the 16th cent., and to be a corruption of the name of Tuscus. The Tempio della Tosse is a circular edifice covered with a dome, having a central opening to admit the light; around are circular niches—in one, on the rt. of the entrance, are traces of early Christian paintings representing the Saviour and the Virgin, which led some antiquaries to consider the edifice as a Christian temple. The general form and style of the masonry bear so great a resemblance to the tomb of S. Helena, the modern Tor Pignattara, that it has been also supposed to be a sepulchral monument of the family of Lucius Aterius Tuscus, who, from an inscription relative to the repairs of the Via Tiburtina (mentioned above), appears to have lived in the neighbourhood under Constans and Constantius. The Tempio della Tosse, although smaller in its dimensions, is very similar in form, in its vaulted roof, and semicircular niches, with their intermediate open spaces, to the so-called Temple of Minerva Medica on the Esquiline in Rome, and was

probably a Nymphæum of the Villa of Fuscus.

The Cascatelle are a series of pretty cascades formed by the waters of the Anio, which are diverted from the main stream above Monte Catillo, and are brought through the town and used for different manufactories and mills, after which they fall into the river below from a very considerable height.

Of the many Roman villas which existed about Tibur, the sites of only a few can now be determined. The church of the Madonna di Quintiliolo is built on the ruins of the Villa of Quintilius Varus, commemorated by Horace: its situation on the slopes of Monte Peschiavatori is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine View of the so-called Villa of Mæcenas, the Cascatelle, the Campagna of Rome, and the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins, many of which have been already noticed in our description of the Vatican and other museums. The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to point out the sites, are those of Vopiscus, Piso, Cassius, Munatius Plancus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius, many of the names given to these ruins are merely conjectural. The substructions attributed to the villa of Fuscus, below the Strada di Carciano, afford a fine specimen of Roman work, more than 100 ft. in length. At Carciano, under the Casino of the Greek College, are the remains of the Villa of Cassius. The ruins of this noble villa are still very extensive, and have contributed largely to the principal museums of Europe. In the 16th centy. Cardinal Ferdinando de' Medici and Archbishop Bandini of Siena made considerable excavations, and brought to light any beautiful specimens of ancient

art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he discovered were purchased by Pius VI. for the Vatican, and are justly classed among the valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses at the Vatican were found here, together with many others which have been noticed in our description of the Museo Pio-Clementino. Carciano is outside the Porta Romana, or Santa Croce, in a magnificent position, and much frequented by the Tivolese as a promenade on festa days. We have already mentioned the Villa of Vopiscus, near the modern cascades. There is no exact clue to enable us to discover where the Villa of Horace stood, but local tradition has long assigned its site to the ex-convent of St. Antonio, on the rt. side of the ravine, opposite to the temples of Vesta and the Tiburtine Sibyl. Mr. F. Searle, the present occupant of the convent, making researches under the building in 1885, found a nymphæum, with mosaic pavements and chambers above. From the locality, mentioned by Suetonius as *near the grove of Tiburnus*, and a show-place until a century after the poet's death, it is not impossible that this may have been the retreat in which Horace expressed a wish to end his days.

Near to the entrance of Tivoli, by the Porta Santa Croce, is the Villa d'Este, built in 1549 from the designs of Pirro Ligorio for Cardinal Ippolito d'Este, son of Alfonso II., duke of Ferrara: it belongs to the Duke of Modena as successor of that celebrated family, but he has let the villa for a certain number of years to Card. Hohenlohe. The casino, decorated with frescoes by Federigo Zuccherò, Muziano, and others, represents events in the history of Tivoli. Its formal plantations and clipped hedges contrast with the natural beauties of the surrounding scenery; and the waterworks, called the Girandola, are a strange perversion of taste in the neighbourhood of the grand cascades. The beautiful ilexes and cypresses of the gardens and

the prospect from the terrace over the expanse of the Campagna make them a favourite resort of artists and picnic parties. Near the Villa d'Este stands the ch. of St. Francesco, once a Gothic edifice, but entirely modernized in the interior, only the principal door, with a canopy over it, surmounted by the shield of a cardinal of the house of Anjou (1393), and a pointed arch under the gallery, remaining of the original architecture.

Outside the Porta di Santa Croce are the barracks, from the terrace in front of which, called *La Veduta*, opens one of the finest panoramic Views over the Campagna, with Rome in the distance, and the sea in the background; a little way beyond this is the Villa Braschi, from which the panorama is still more extensive. This villa is built over the Aqueduct of the Anio Novus, which may be well seen in the wine-cellars beneath; those of the Anio Vetus and Aqua Marcia running at a lower level, close to the modern road leading to Carciano. The *specus* or channel, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where it has been removed the fine Roman brick-work lining may be seen.

Of mediæval Tivoli the most remarkable monument is the Castle, erected by Pius II.; it is near the Porta Santa Croce, and may be visited on leaving the town; it consists of an enclosure and five circular towers, which form very picturesque objects in the view of the town, from the road leading to Subiaco, and from that between Quintiliolo and the chapel of S. Antonio.

Beyond the Porta S. Giovanni, leading to Subiaco, about  $\frac{1}{2}$  m. distant, are the remains of a circular tomb, supposed to be that of C. Aufestius Soter, a physician, whose inscription was found near the spot. About  $\frac{1}{2}$  m. farther, the road to Ampiglione, the ancient Empulum, passes under the arches of the Marcian aqueduct, where it crosses the valley, and near this the *specus* of the Anio Vetus is visible. On the opposite side of the river we see the magnificent arches of the Claudian

aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a defence against the attacks of the Orsini, lords of Castel Madama: they are 45 ft. high and 25 ft. in span.

The water force available at Tivoli would suffice for a large number of mills, and at one period they amounted to 65. It is now used for manufactories of paper, coarse woollen cloth, iron, and for several oil and corn mills. The agricultural resources of the town are considerable, and the hill on which it stands bears 150,000 fine old olive-trees. The specialties of the district are the pizzutello and pergolese grapes, tomatoes, and asparagus. The travertine stone quarries are also valuable municipal property.

#### EXCURSIONS FROM TIVOLI.

Travellers who are desirous of exploring the classical sites of the Sabine hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome.

There is a good carriage-road from Tivoli to Palestrina by which the latter town can be reached in 3 $\frac{1}{2}$  hours; it turns to the l. at the Ponte Lucano, and skirts the base of the hills, to the Osteria di Corcolle, then through a picturesque country, by way of Passerano, with its fine old castle, a fief of the Barberini, to Galliciano and Zagarolo; beyond which it joins the Via Labicana, or high road from Rome by La Colonna; from thence to Palestrina, 4 m.

#### FROM TIVOLI BY VICOVARO TO SUBIACO,

26 m. from Tivoli, and 44 from Rome. The Rome-Sulmona Rly. conveys travellers up the valley of the Anio as far as the station of Arsoli, where vehicles for Subiaco await the trains. The carriage-road follows for some miles the track of the Via Valeria,

and ascends along the rt. bank of the Anio. On leaving Tivoli it runs round the base of Monte Catillo, on either side are numerous fragments of ancient walls in *Opus reticulatum*. About 1 m. beyond the town, a portion of the Marcian aqueduct, consisting of several arches crowned by a square tower, spans the valley (*valle degli archi*, or arcades) on the rt. leading to Ampiglione, the ancient Empulum. At the 4th m. a bridle-road strikes off (on the l.) to **Santo Polo**, a mountain village from which the ascent to Monte Gennaro is most conveniently made. Between the 5th and 6th m. from Tivoli, **Castel Madama**, a large village, rises on an eminence to the rt. beyond the Anio, and soon after close to the road is the ruined mediæval fortress of Sacco Muro, built on a mound of volcanic tufa. Near this, but on the opposite side of the Anio, are seen some arches of the Marcian aqueduct spanning the torrent which washes the E. base of the hill on which stands Castel Madama; and a short distance further, on the roadside, has been placed an inscription discovered here in 1821, recording the name of C. Mænius Bassus, præfct of the Fabri (chief engineer) at Carthage, under Marcus Silanus, the father-in-law of Caligula, whose name is so often mentioned by Tacitus. The tomb of Bassus stood probably near this spot, judging from the numerous fragments of marble found around. At this place the geologist will remark a very interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio.

At the 7th m. from Tivoli is **Vicovaro**, the ancient *Varia*, with a population of 3000 inhab.; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. Some portions of the ancient walls, of very fine construction, and formed of huge oblong blocks of travertine, may be seen on ascending from the church of St. Antonio, on the roadside, to the town. In the upper town is a beautiful octagonal chapel, dedicated to St. James, in the Italian

Gothic style of the 15th centy.; it was built for one of the Orsini of the branch of the counts of Tagliacozzo, from the designs of Simone, a pupil of Brunelleschi, who, according to Vasari, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernized, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. Vicovaro is a fief of the Bolognetti family, who have a large straggling palace in it, built on the ruins of a mediæval castle.

#### SAN COSIMATO

is 1½ m. from Vicovaro. The ch. and convent stand on a narrow elevated plateau between the rivers Licenza, the classic *Digentia*, and Anio. The latter river runs beneath in a most picturesque ravine: in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which St. Benedict is said to have passed some time. From S. Cosimato a good road of 1 m. (on l.), after crossing the Licenza, turns off to **Cantalupo Bardella**, on a hill occupying the site of the *Mandela* of Horace; the palace belongs to the Marquis of Roccagiovine. The excursion up this valley to Horace's Sabine farm is described at p. 477. A short distance from San Cosimato, the Licenza (here called Petescia) torrent is crossed on a modern bridge near its junction with the Anio. Some very ancient sepulchral openings have been discovered near here, containing human bones, and numerous flint implements, remarkable for their careful execution, arrow-heads, knives, &c., with remains of domestic animals, evidently anterior to the earliest period of Rome.

The wide valley beyond the Anio, on the rt., is that of **Sambuci**, up which a bridle-path leads to **Cielliano**, a village called *Biolianum* in the early documents of the Abbey of Subiaco, and from thence across a mountain pass to Genazzano. In the summer of 1874, the ruins of a temple, and of

a large villa (probably of one of the Cæcili), and several antiquities, were discovered at Ciciliano. Opposite the 10th m. from Tivoli, and perched like an eagle's nest on a conical peak at a height of 2500 ft. above l. bank of the river, is the village of *Saracinesco*, with 600 inhab., in a most singular and inaccessible position. This town is said to have been founded by a colony of Saracens, after their defeat in the 9th centy. by Berengarius; and it is remarkable that many of the inhab. have preserved their Arabic names: this village is famous for supplying picturesque models to artists in Rome. The name of this Saracen settlement occurs in a list of the possessions of the monastery of Santa Scolastica at Subiaco in 1053 as *Saracinescum* (see p. 475). The valley widens before reaching the Osteria of *La Ferrata* or *La Spiaggia*, the half-way halting-place between Tivoli and Subiaco; the village of *La Scarpa*  $\frac{1}{2}$  m. on l. 2 m. beyond this (*Cineto Romano* Stat., on the Rome Sulmona Rly.), perched upon a hill on the l., is the village of *Roviano*, with a feudal castle belonging to the Sciarra family. From this point the valley bends to the S.S.E. as far as Subiaco. 1 m. beyond *Roviano* the *Via Sublaeensis* separates from the *Valeria*, the latter branching off on the l., the former continuing along the rt. bank of the Anio to Subiaco. The *Via Valeria*, after passing by *Arsoli*, a fief of the *Massimos*, soon reaches the *Passo del Ritorto* and *Piano del Cavaliere*, and continues through *Carsoli*, the ancient *Carseoli*, into the *Abruzzi* (see *Hand-book for S. Italy*, Rte. 144). The *Rome-Sulmona* Rly. traverses this district. The road from *Roviano* to *Subiaco* is beautiful. On the l. bank of the *Anio*, nearly opposite to *Roviano*, is *Anticoli*, and near the river, and further on, the village of *Marano*, a short way beyond which the road passes below *Agosta*, a picturesque village; before reaching which are the celebrated springs of the *Aqua Marcia* and *Claudia*, the former collected into several ugly reservoirs, and carried down to Rome by a gigantic syphon; the latter bursting in large volumes

of bright crystal water from the base of the mountains. The small lakes are called the *Laghetto di Sta. Lucia* and *La Serena*. The *fons caruleus*, mentioned in the inscriptions of *Claudius*, *Vespasian*, and *Titus*, on the *Porta Maggiore*, as one of the sources of the *Claudian*, is still recognisable by the blue colour of its waters. These springs form the principal sources of the modern *Marcian Aqueduct*. Beyond *Agosta*, on a peak 3300 ft. high, is the populous village of *Cervara*, and on the opposite side of the *Anio* the towns of *Canterano* and of *Rocca Canterano* towering on the l. The beautiful range of mountains extending from *Saracinesco* to *Canterano*, 4000 ft. high, is called *Costa Sole*. *Subiaco* is seen for the first time from about here; nothing can be more picturesque than its position among the richly-wooded hills by which it is surrounded.

**Subiaco** (*Inns*: *Locanda della Pernice*, very good, with a most attentive landlord. *Pension* 5 fr. a day. The *pension Moraschi* in the upper part of the town is highly spoken of, and frequented by English travellers). *Subiaco*, called *Sublaqueum*, at the end of the 4th cent., is the chief town of a *distretto* of the *Comarca*, with a population of 7017 souls. It derived its ancient name from the 3 artificial lakes of the *Villa of Nero*, below which (*sub lacu*) it was built. The modern town is remarkable for the beauty of its situation, which can be enjoyed from its *Public Walk*. The falls of the river below the town, the fine old castle on the summit of the hill, for many ages the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries so celebrated in the ecclesiastical history of the middle ages, combine to render it a favourite resort with landscape-painters in summer. The *Cathedral*, built by *Pius VI.*, Abbot of the *Monastery* for many years, is remarkable for the lofty substructions of local stone on which it stands. The *Palace of the Abbot*, on the summit of the hill, enlarged and modernised by the same *Pontiff*, commands one of the finest

panoramic Views in central Italy, and contains some old architectural remains, and an altar-piece of Gherardo delle Notti. About a mile from the town on a hill above the river, we may still trace the ruins of Nero's Villa. It was here, as we are told by Tacitus, that the supper of the tyrant was struck by lightning while he was feasting, and the table thrown down by the shock. The ruins are apparently those of a nymphæum overlooking the artificial lakes, which the fancy of the Emperor had created in these deep and solitary mountain gorges. These lakes seem to have been in existence as late as the beginning of the 15th centy., when the dykes were carried away by an inundation.

Opposite the above-mentioned ruins the stony and difficult path leading to the monastery branches off from the high road. Visitors ought to walk a few steps further on this road to enjoy from the new bridge the view of the gorge through which the Anio rushes. The height of the bridge over the foaming stream exceeds 240 ft. The celebrated Monastery of Santa Scolastica (closed 12-3) was founded in the 5th century, and restored in 981 by the abbot Stephanus. It has three cloisters: the first is of recent date, but contains some ancient monuments; among which may be noticed a sarcophagus with bacchanalian bas-reliefs, a bacchic head, a fine column of porphyry and another of giallo antico, said to have been found in the ruins of Nero's villa. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the pointed style of architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between 2 lions. Under the porticus is a curious relief of a stag and a wolf drinking; an inscription recording the foundation of the church in 981; another relates to the construction of the tower, and enumerates the possessions of the monastery in 1053. The third cloister, as well as the Refectory, was erected by Abbot Lando, in 1235; the mosaics on the arcade of the cloister are by the Co-

sinati. The ch., dedicated to S. Scolastica, contains nothing which calls for particular notice; consecrated originally by Benedict VII., in 981, it was completely altered in the last century: beneath, in the crypt, is a finely painted chapel, in which are preserved the remains of a venerable Bede, a Genoese,—not our countryman, who lies at Durham. The monastery was once famous for its library, rich in MSS. and charters, and it obtained a celebrity in the history of typography as the first place in Italy in which the printing-press was established by the Germans Sweynheim and Pannartz. Their edition of Lactantius in 1465 was their first production: and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome. Among the few manuscripts preserved in the Archives may be mentioned the Regestum Sublacense, containing documents relating to the Abbey, from the 7th centy. down to the present day. Since the suppression of monastic orders in Italy, the Convent of Sta. Scolastica and the *Sacro Speco* have been proclaimed national monuments, and are now left in the custody of a few monks.  $1\frac{1}{4}$  m. from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, and the scenery is grand. St. Benedict retired here about A.D. 450, when only 14 years old. The monastery was rebuilt in 847; the lower ch. dates from 1053, the upper from 1066, and the cloister from 1235. It is built against the rocky hill on 9 arches of considerable height, and consists of 2 long stories. The cavern in the lower part, the retreat of St. Benedict, is supposed to be of great antiquity, and is identified by some authorities with an oracle of Faunus. A huge mass of rock overhangs the monastery, where it is believed to be miraculously suspended: it was over it that Romanus is said to have lowered his food to St. Benedict, when he retired to this cavern. The chapel of St. Lawrence, leading to it, was painted in 1219 by Consolo, an otherwise unknown master, who has recorded his name in "Concolus pinxit."



This painter, who preceded Cimabue by some years, is supposed to have come from Greece. In the chapel of San Gregorio, in another part of the Speco, the paintings represent the Consecration of the ch. by Gregory the Great, with the figure of the monk Odo. In other chapels of the *Sacro Speco* are some paintings worthy of notice. Rude sketches on the sides of the lower grotto, in the style of what we see in the catacombs, may date from the 6th centy.; those of the middle and upper chapels, of scenes in the lives of St. Benedict and Santa Scolastica, are of the 15th. In the little Chapel of S. Lorenzo Loricato is a Virgin and Child, with S. Gregory, by *Stannaticeo*, a Greek painter, which, if it did not bear the date (1479), we might from its style attribute to a considerably earlier period. The architecture is Pointed, and by many attributed to so early as the 10th centy.; if so, the oldest specimen of what has been called the Gothic style in Italy. Observe a full-length portrait of St. Francis of Assisi, which is considered as the only contemporary and authentic likeness of that great reformer. The garden below is still remarkable for its plantations of roses, said to be descended from those which St. Benedict cultivated. Another legend states that they were originally a bed of thorns on which St. Benedict rolled himself to extinguish the violence of his passions, and were miraculously converted into roses by St. Francis when he visited the monastery in 1223. On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name.

#### EXCURSIONS FROM SUBIACO.

A good carriage-road, affording a very delightful ride of 4 hrs., leads over the lower slopes of Monte Carpineto to the picturesque towns of *Olevano* (12 m.) and *Genazzano* (17 m.) by Affile, which has preserved unaltered its ancient name. (Described under Palestrina.) The carriage-road passes near Civitella, the ancient *Vitellia*, whence there is a

noble view over the Campagna and the mountains of the Hernici.

An agreeable excursion up the valley of the Anio can be made in a day from Subiaco to Trevi, the *Trebia* or *Augusta Treba* of the Romans, a town of the *Æqui*, once important from being near the frontier of the Hernici: in the piazza are some Roman fragments. Near Trevi and the neighbouring village of Filetino, are the sources of the Anio, in a gorge surrounded by the grandest and most solitary scenery in the Roman Apennines.

A still more interesting trip can be made from Subiaco, by an excellent carriage-road across the pass of the *Arcinazzo*, 2700 ft. above the sea, to the *Certosa di Trisulti*, passing by *Guarcino*, *Alatri* and *Colleparado*, visiting the celebrated grotto near there, and the remarkable depression called the *Pozzo di Antullo*; returning to Rome from Alatri by Ferentino, Anagni, &c. (See *Handbook for South Italy*.) The top of the pass is marked by the ruins of a villa of Trajan, commanding a fine view over the wide plain of the Arcinazzo and the mountains of Trevi and Filetino (4500 ft. above the sea). The descent into the valley of the Cosa and Guarcino, winding in numberless zigzags, has a striking resemblance to the St. Gothard route in the Val Trémola.

Another very agreeable excursion may be made during the spring or summer months from Subiaco into the mountains extending to the Neapolitan frontier, leaving the town by the Madonna della Croce, and passing the ch. of the Capuchins through the high plains at the foot of Monte Livata and Campo d' Ossa, 4 m. beyond which the path passes along the *Monte Autore*, one of the highest peaks in this part of the Apennines. The Views are splendid, extending on one side over the valley of the Anio and the Campagna to the sea; and on the other embracing the Lake of Fucino, the Monte Velino, and the central chain on the N. to the Terminillo Grande. On one of the spurs of the Autore is a chapel dedicated to the Holy Trinity, a place greatly resorted

to in the month of June by the mountaineers of the Abruzzi, close to one of the highest sources of the Vairone and Anio, on the banks of which is the hamlet of Valle Pietra. The scenery is very picturesque hereabouts. Through the valley on the N. of Monte Autore, called Campo di Pietra, runs the Piojo torrent, one of the highest branches of the Turano, a tributary of the Velino.

This excursion must not be attempted without experienced guides,—to be procured at Subiaco. Information as to their trustworthiness can be had from the Brigadier of the Carabinieri Reali in command at Subiaco.

FROM TIVOLI TO HORACE'S SABINE FARM, AND MONTE GENNARO.

The distance from Tivoli to the Sabine Farm of Horace is 11 m. The excursion may be made, either by the Rome-Sulmona rly. to Mandela stat., whence a walk of 4½ m. up the Licenza valley leads to the site of Horace's farm, or to the Vicovaro stat., whence there is a good carriage-road 3 m. to Rocca Giovine. R. Giovine is situated on a steep rock above the road, and supposed to be the ancient *Arx Junonis* (*Rocca Giunone*). Near the ch. is preserved an inscription recording the restoration of a Temple of Victory by Vespasian. Antiquaries regard this as a proof that it is the *Fanum Vacunæ*, or the Temple of Juno Victrix, celebrated by Horace. On the opposite side of the torrent is seen Cantalupo, Horace's Mandela, between which and the Licenza are fragments of polygonal walls, supposed to be the substructions of a temple. About 2 m. beyond Rocca Giovine, farther up the valley, is Licenza, the ancient *Digentia*,—

"Me quoties reficit gelidus Digentia rivus,  
Quem Mandela bibit rugosus frigore pagus."  
*Hor. Ep. I. 18.*—

a mountain-village of 930 inhab., beautifully situated on a hill above the bright clear stream which Horace celebrates under the same name. The site of the *Villa of Horace* is placed by

some on the l. of the road, about midway between it and the river, a short distance before we reach the village. Little now remains but some fragments of a white mosaic pavement partly covered by a vineyard. There are 3 terraces and some massive substructions of a more magnificent villa, of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, or *Oratini*, on the slopes of the Monte Rotondo, cannot be mistaken; and *La Rustica*, on the rt. side of the valley as we ascend, recalls the *Ustica* of the poet:—

"Ut cunq̄ dulci, Tyndari, fistulâ  
Valles, et Ustica cubantis  
Lævia personere Saxa."  
*Od. I. 17.*

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the *Fons Blandusiae*—

"O Fons Blandusiae, splendidior vitro  
Dulci digne mero, non sine floribus  
Cras donaberis hædo."  
*Od. III. 13.*

The preceding description is in accordance with the ideas of Chapuy, Gell, and Nibby, and it is also supported by the Rt. Hon. J. A. Lawson and Sig. Tito Berti, although Sig. Rosa contends that the poet's villa stood near the *Capella della Casa*, on a kind of plateau at the foot of the *Monte Corgnaleto*, which he considers to be Horace's *Lucretilis*. This site is at a short distance from Rocca Giovine, and near the ancient road that led from the *Fanum Vacunæ* to Tibur.

1 m. beyond Licenza is the village of *Civitella*, from which a bridle-path leads over the mountains to *Palombara*, 6 m. distant.

The *Ascent of Monte Gennaro* is made more conveniently from Rocca Giovine than from any other point in the valley of the Licenza.

MONTE GENNARO.

The excursion to *Monte Gennaro* from Tivoli will require 4 or 5 hours.

for which guides are easily obtained; the hire of horses for the journey is 5 fr., and the guides will expect 2 or 3 fr. Those who ascend direct from Tivoli follow the route taken by the peasants in going to the festa of the Pratone, the meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, situated 2250 ft. above the sea. The road here ceases, and we follow for some distance a bridle-path commanding fine views of the valley of the Licenza, and at length strike into the forest beneath the singular insulated limestone mass of *Monte della Morra*. The last ascent to the Pratone from this side is steep, but the opening of the plain is so beautiful that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of Licenza to the Pratone is less difficult, and follows the depression in the chain between the *Monte Morica* on the rt. and *Monte Rotondo*. The Pratone is celebrated for its pastures, and the traveller will generally find it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of *Monte Gennaro*, which is 4165 ft. above the sea, and, with the exception of *Monte di Semprevisa* (5038 ft.), above *Rocca Massima*, the highest point of the chain which bounds the Campagna on the E. The *Mons Lucretilis*, which Horace has celebrated in his beautiful ode already quoted, was probably one of the peaks of this ridge, and many writers identify it with *Monte Gennaro* itself. The view over the immense plains of the Campagna is one of the finest in Italy. It embraces the line of coast as far as *Monte Circello*, the line of the Volscian mountains beyond the Alban hills, and nearly all the valleys of the Apennines from the Neapolitan frontier to *Soraete* and the *Monte Cimino* on the N.W. On the summit is a pyramid of loose stones, used as a station by *Boscovich*, in his trigonometrical survey of the Papal States. Travellers who are desirous to vary their route in re-

turning to Tivoli may descend by the pass called *La Scarpellata*,—a mountain zigzag, constructed in parts with solid masonry. During the descent are fine views of the group of hills on which stand the picturesque town and castle of *Monticelli*; and the village of *Sant' Angelo*, in *Capoccia*, the ancient city of *Medullia*. The pass leads down to the hollow called *La Marcellina*, at the foot of the *Monte Morra*. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at a spot called *Scalsacane*, opposite to which are the low hills named the *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a cippus with the inscription—*L. MVNATIVS . PLANCVS . TIB. COS . IMP. INTER . VII. VR. EPVLON . TRIVMPH . EX . RHÆTIS . EX . TEMPLO . SATVRNI . ET . COS . IMP. EXERCITI . IN ITALIA . ET . GALLIA*. The name of the temple is no doubt that given in this inscription, which records the name of an illustrious Roman, whom the beautiful lines of Horace have made familiar to the scholar:—

“ Sic tu sapiens finire memento  
Tristidam vitæque labores  
Molli Plance, mero : seu te fulgentia signis  
Castra tenent, seu densa tenebit  
Tiburis umbra tui.” *Od. I. 7.*

Beyond this, leaving the convent of *Vitriano* on the rt., we enter the valley of the Anio through fine groves of olives clothing the slopes of *Monte di Quintiliolo*, as far as the *Ponte dell' Acquoria*.

The excursion from Licenza to *Palombara* is by a bridle-road, passing by the *Fons Blandusiae*, and to the foot of *Monte Gennaro*: from the summit of the mountain a path more to the N. than that to *Marcellina* and *Tivoli* descends near the *Romitorio di S. Nicola*, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines.

## PALESTRINA, ETC.

Distance 27 m. Take first train to Valmontone, thence coach to Palestrina, 7 m., or first train to Frascati, hiring a carriage there to drive to Palestrina and back in time to return to Rome by last train. The road passes by Monte Porzio and Monte Compatri, joining the high road from Rome near S. Cesareo. Another road passes by Colonna. The drive takes 3 hrs. from Frascati to Palestrina, and 2½ hrs. more on to Olevano. The charge for a carriage is about 25 fr. There is a coach daily from Rome, by Zagarolo, very slow.

Two roads lead from the capital to Palestrina: the best, although some miles longer, is the Via Labicana, the other the Via Prænestina. The tourist can go by the one and return by the other. The excursion to Palestrina, and the places to be visited from it, will occupy, with the journey there and back, 3 or 4 days.

Leaving Rome by the Porta Maggiore, we enter immediately on the Via Labicana (on the rt.), which runs for the first mile parallel to the Claudian Aqueduct and the railway to Naples. 2 m. from the gate is the *Torre Pignattara* (see p. 149), the mausoleum of the Empress Helena. Here was the emetery of the Equites Singulares, or horse-guards of the emperors, whose arracks in Rome were discovered in 874, opposite the ch. of St. Pietro e Marcellino: and here, too, are the atacombs named after the same saints, the entrance to which is in the *Vigna el Grande*. Descending we see to the rt. the ruins now called *Cento Celle*, the *Sub Augustæ* re-calling an Imperial villa of Helen. Here were found the *Lupid*, *Adonis*, and *Lycurgus* now in the Vatican. On a knoll beyond is the lofty 13th-century tower of S. Giovanni. Four m. further is the picturesque *Torre Nuova*, formerly *Locca Cenci*, but called *Nuova* after the restoration of the ch. and castle by Pope Clement VIII. in 1592, an extensive farming establishment belonging to *Prince Borghese*, surrounded by those gigantic pine-trees which

produce so fine an effect in the landscape of this part of the Roman Campagna, and extensive plantations of mulberry-trees.

3 m. beyond *Torre Nuova* is the solitary *Osteria di Finocchio*, from which a bridle-road on the l., of 2 m., leads to the *Osteria dell' Osa* and *Castiglione*, the site of the ancient *Gabii*; and another on the rt. leads to Frascati, crossing the dry lake of *Cornufelle*. A gradual ascent of 1 m. brings us to a high ground, whence is a fine view over *Gabii*, and the subjacent plain of *Pantano* with its extensive farm-buildings. Crossing the plain of *Pantano*, the ruins of the aqueduct of *Alexander Severus* are seen on the l. From here to the *Osteria di Colonna* the ascent passes (on the l.) the quarries of *il Laghetto*, surrounding a small basin by some considered to mark the site of the *Lake Regillus*. In an inscription discovered by *Comm. Lanciani* this lake is called *Speculum Dianæ*. The road for the next 2 m., as well as the hill of *Monte Falcone*, is situated upon a current of lava, extending to beyond the *Osteria della Colonna*, about 1 m. below the representative of *Labicum*, perched upon the volcanic height above. The distance from this osteria to Palestrina is about 10 m., the road good, and the country through which it passes beautiful. 3 m. beyond the *Osteria* is *S. Cesareo*, from which the road descends into a rich valley, where that to Palestrina branches off on the l.; the *Via Labicana* continuing by *Valmontone*, *Anagni*, *Frosinone*, &c. 2 m. further still we cross another valley; here a road on the l. leads to *Zagarolo*. Some Roman tombs excavated in the tufa rock are seen on the roadside. From the *bivium* to *Zagarolo* an ascent of 2 m. brings us to the *Parco dei Barberini*, a large villa and farmstead, approached by two handsome alleys of elm-trees. During the greater part of these 2 m. the pavement of the Roman road which connected *Tusculum* with *Labicum* and *Præneste*, with its kerb-stones on either side, is well preserved parallel to the modern highway. 1 m. from the *Parco dei Barberini*, or the *Villa*

del Triangolo, as it is more generally called, the road to Cavi and Genazano branches off on the rt., whilst a gradual ascent brings us to the lower part of

**Palestrina.** It is entered by the *Porta del Sole*. (There is an *Inn* in the Corso, tolerable beds, but bargain beforehand. At the widow Pastina's house, known also as Bernardini's, up the steps ascending from the Piazza, dinner may be obtained.) Palestrina is the modern representative of Præneste, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. Few places in the neighbourhood of Rome afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the latter times of the republic; and in the brick-work, known as the "opera laterizia," we have some good specimens of Imperial times when Præneste became a Roman municipium. The contests of Præneste with Rome, and its conquest by Cincinnatus and Camillus, are well known. Pyrrhus and Hannibal reconnoitred Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Præneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, the magnificence of which made the Athenian philosopher Carneades declare

that he had never seen a Fortune so fortunate as that of Præneste. Under the emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Præneste is well known: in his epistle to Lollius he tells him that he read the *Iliad* during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baia, and his Sabine farm:—

"Vester, Camœna, vester in arduos  
Tollor Sabinos; seu mihi frigidum  
Præneste, seu Tibur supinum,  
Seu liquidam placuere Baia."

Od. iii. 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great family of Colonna, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Conti, or Counts of Tusculum, as mentioned in our notice of Colonna, to whom it had been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonnas, and as one of the strongholds of the Ghibelines. The destruction of this city is so much associated with the reign of Boniface VIII., that it will be necessary to refer briefly to the events which marked the turbulent career of that Pontiff. The election of Cardinal Caetani as Boniface VIII. was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The pope instantly excommunicated them, and issued a bull breathing most violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica,

nd in 1298 sent troops against all the  
efs and castles of the family. The  
ardinals for some time gallantly de-  
ended Palestrina, but were at length  
ompelled to surrender, and with their  
wo kinsmen proceeded to Rieti, where  
he pope was then residing, and made  
heir submission in full consistory.  
Boniface summoned to his councils on  
his occasion the celebrated Guido da  
fontefeltro, who had entered the  
onastery at Assisi as a Franciscan  
riar. His perfidious advice was to  
promise much and perform little”  
noticed in our account of Assisi), and  
as been stamped with imperishable  
afamy by Dante. The pope, acting  
n this treacherous counsel, absolved  
he Colonnas from their excommunica-  
ion, and granted them his pardon, at  
he same time holding out the hope  
hat they would be restored to the  
ossession of Palestrina, whilst he  
ecretly ordered Teodorico Ranieri,  
ishop of Pisa, to take possession of  
he city, to dismantle the fortifica-  
ions and raze all the buildings to the  
ground, with the exception of the ca-  
hedral. So rigorously was this order  
ulfilled, that the ancient custom of  
iving the ploughshare over the  
ruins and sprinkling salt upon the fur-  
ows was observed. The property of  
he inhabitants was confiscated; they  
ere all driven into the plain below,  
he site of the Roman municipium of  
he Imperial period, and here com-  
elled to build a new town near the ch.  
f the Madonna dell’ Aquila. After  
hese disasters the Colonna were  
nted out of Italy, and the narra-  
ives of their wanderings given by  
he contemporary chroniclers supply  
curious parallel with the history  
f our own noble house of Courtenay.  
Stefano Colonna, who is described by  
etrarch as “a phenix sprung from  
he ashes of the ancient Romans,” as  
e fled from Rome after the loss  
f all his possessions, was asked by  
ne of his attendants, “What for-  
ress have you now?” He placed his  
and on his heart, and replied, with  
smile, “*Eccola!*” The cardinals  
aped to France; Sciarra Colonna  
d by sea, was captured by pirates,  
Rome.]

and after a series of romantic adven-  
tures returned to Rome at the time  
when the pope was involved in his  
quarrels with Philip le Bel. Sciarra  
instantly joined the French party, and  
avenged the injuries inflicted on his  
house, by the memorable capture of  
Boniface at Anagni, which Dante has  
also handed down to posterity. On the  
death of Boniface from the conse-  
quences of the barbarous treatment to  
which he was thus subjected, his succes-  
sor, Benedict XI., absolved the Colonna  
family from their excommunication,  
but forbade the rebuilding of Pale-  
strina. This restriction was removed  
by Clement V., and in 1307 the city  
began to rise from its ruins under  
Stefano Colonna. This proceeded so  
rapidly, that when the emperor, Henry  
of Luxembourg, came to Rome to be  
crowned in 1311, Palestrina was in a  
fit state to receive him and the other  
Ghibeline chiefs, if the Guelph party,  
headed by the Orsinis, had offered  
any opposition. It was also re-  
garded as the head-quarters of Louis  
of Bavaria, at his coronation in 1328.  
Stefano Colonna completed the castle  
in 1332, as we see by the inscription,  
still legible over the gate. In 1350 this  
illustrious captain successfully de-  
fended Palestrina against Cola di  
Rienzo, who made a second attempt to  
seize it in 1354. The fortress remained  
for nearly a century strong enough to  
resist all aggression, but, the Colonnas  
having allied themselves with Braccio  
Fortebraccio and Piccinino in 1434,  
the unscrupulous Cardinal Vitelleschi,  
legate of Eugenius IV., besieged and  
captured it in 1436. In the follow-  
ing year he razed it nearly to the  
ground, and for 40 continuous days  
laid the town waste with fire and  
sword, sparing neither the churches  
nor the convents. In 1438 the Romans  
completed the work of destruction  
by destroying the citadel. In 1448  
the Colonna rebuilt the city, and sur-  
rounded it with the walls and towers  
which we still see. The last historical  
event worthy of notice is the sale of the  
city by Francesco Colonna to Carlo  
Barberini, brother of Urban VIII., in  
1630, for the sum of 775,000 scudi.

It still belongs to the Barberini family, and confers the title of Prince of Palestrina.

Palestrina is now an episcopal city of 6129 Inhab.; its people are rough, and beggars abound. It is built chiefly on the site of the Temple of Fortune, and upon the declivity of the commanding hill on which the citadel stood, but contains no modern buildings of any interest, except the **Barberini Palace** of the 17th century, now almost deserted, as the family have a new residence below the *Ch. of S. Rosalia*, close to the latter, containing an unfinished group of the *Pietà* attributed to M. Angelo (?), and some tombs of the Colonna and Barberini families. The temple of Fortune must have been of immense extent, if we may judge from the ruins still visible, and from terraces on which it stood. One of these latter, the *Ripiano della Cortina*, is occupied by the Barberini palace, which is built on the foundations of the hemicycle that stood before the *Sacrarium* of the Divinity, not a fragment of which now remains. The most remarkable objects preserved in this palace are some fragments of inscriptions and statues discovered among the ruins; a large hall covered with frescoes attributed to the *Zuccheri*, representing on the vault Jupiter and Venus in a chariot drawn by doves and peacocks, and Apollo in the centre, with a view of Palestrina on one of the walls; and particularly the celebrated **Mosaic pavement**, well known as the "Mosaic of Palestrina," found in one of the approaches to the temple. It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal de Polignac thought it represented the voyage of *Alexander* to the oracle of Jupiter *Ammon*; *Cecconi* and *Volpi* that it illustrated the history of *Sylla*; *Montfaucon* regarded it as a representation

of the course of the Nile; *Winckelmann* as the meeting of *Helen* and *Menelaus* in Egypt; *Chapuy* as the embarkation of Egyptian grain for Rome; the *Abbé Barthélemy* as the voyage of *Hadrian* to *Elephantina*; and the *Abbé Fea* as the conquest of Egypt by *Augustus*. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe, the lioness, the lizard, the lynx, the bear, the tiger, &c. The mosaic has been restored and placed by Prince Barberini in the great hall on the first floor, where it can be well seen. From this hall there is a fine panoramic view.

The ruins of the **Temple of Fortune**, restored by *Sylla*, are very interesting; the best preserved portion is in the *Piazza Tonda*, near the Cathedral, consisting on the outside of 4 Corinthian half-columns, and within of a large hall, converted at one time into the wine-cellar and kitchen of the Seminary; it is flanked with Corinthian pilasters and terminated by a tribune, the floor of which was formed of the celebrated mosaic above described. *Canina* considers this building as the eastern one of two aisles, which stood upon the second terrace leading to the Temple. The semicircular portico which formed the uppermost terrace, and which preceded the *Sacrarium* of the *Pranestine Fortune*, can be easily traced on the front of the baronial palace of the Barberini, above which rose the temple, and at a higher point still the scene of the *Sortes Pranestinae*. The fame of this shrine is well known from the description of *Cicero*, who gives a curious account of the institution of the "Sortes." (*De Divin. ii.*) A visit to the ancient citadel on the summit of the hill may be made on horses or donkeys, to be hired at the inn; but persons wishing to examine the polygonal walls will do better to ascend on foot, through the suburb of *il Schiacciato*,

at the N. extremity of which they will come upon a portion which extends without interruption to the top of the hill, where it joins the wall of the citadel, and from which another equally massive descends to the Porta de' Cappuccini, the two enclosing a triangular space, of which the fortress forms the summit and the town the base, as we see in the Scaligerian fortresses of Northern Italy. As we advance we pass enormous masses of the polygonal walls which united the ancient citadel or *Arx* with the town below. The citadel is now called the *Castel San Pietro*, from a tradition that it was for some time the residence of the apostle: it contains a few poor houses which have arisen from the ruins of the town erected by the Colonna. The old fortress of the family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *columna* with the initials (S. C.) of Stefano, who rebuilt the town and castle, as we learn by the inscription, in Gothic characters:—MAGNIFICUS . DNS. STEFAN. —DE COLUMNA REDIFICAVIT—CIVITATEM PRENESTE CŪ. MONTE ET ARCE . ANNO 1332. The ch., dedicated to St. Peter, was erected in the 17th century, on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona*; a statue of the apostle, by the school of *Bernini*; and a cippus, now used for a holy-water basin, on which is an inscription to *Publius Ælius Tiro*, a commander of the German cavalry in the time of *Commodus*. The View from this commanding eminence (2512 ft. above the sea) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that *Pyrrhus* and *Hannibal* ascended the hill to reconnoitre the localities about Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the site of the lake of *Gabii*, and the

*Arnio* winding though the Campagna from the hills of *Tivoli* to its junction with the *Tiber* below the heights of ancient *Antemnæ*. Immediately in front are the villages and towns clustered on the outer crater of the *Alban* mount, prominent among which are *Rocca Priora*, *Monte Compatri*, and *Monte Porzio*: at the foot of this range are *Colonna* and *Frascati*, while in the centre of the crater, towering above all the rest, is seen the summit of *Monte Pila*, concealing *Monte Cavo* from our view. On the l. is the valley of the *Sacco*, in which we recognise *Valmontone*, *Anagni*, *Paliano*, and *Cavi*: and on the declivity of the *Volscian* Mountains, *Colle Ferro*, *Monte Fortino*, *Rocca Massimi*, and *Segni*: on the rt., among the hills of which *Palestrina* forms a part, are *Poli*, *Monte Affiano* (the site of *Æsula*), and the heights of *Tivoli*. Immediately behind the citadel are *Rocca di Cavi* and *Capranica*, most picturesquely perched on the top of two pointed peaks. Among the antiquities discovered at *Palestrina* may be mentioned the fragments of the *Fasti* of *Verrius Flaccus*, mentioned by *Suetonius*, found here in 1773 by *Cardinal Stoppani*, and well known to scholars by the learned dissertation of *Nibby*. They are now preserved in the *Vidoni* palace at *Rome*.

At a short distance below the town, near the ch. of the *Madonna dell' Aquila*, antiquaries place the site of the *Forum* erected by *Tiberius* and the *Roman* municipium; about a mile farther off are the ruins of the extensive villa built by *Hadrian*, and enlarged by *Antoninus Pius*: they give name to the ch. of *S. Maria della Villa*, and cover the surface for nearly  $\frac{3}{4}$  m. The style of their construction presents a great similarity to that of *Hadrian's* villa near *Tivoli*: the colossal statue of the *Braschi Antinous*, now in the *Vatican* Museum, was discovered here. On the road to *Cavi*, a mile beyond the *Porta del Sole*, we cross the *Fosso di Palestrina* by the *Ponte dello Spedaletto*, near which is an octagonal ruin bearing a remarkable analogy to that of the so-called *Tempio della Tosse* at *Tivoli*. The older antiqu



ries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustianiana; it is now generally considered to be a Christian church of the 4th or 5th century. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas. A fragment of the ancient road connected the Via Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina pleasant excursions may be made to Cave, Genazzano, Olevano, and Paliano. From Genazzano the traveller may proceed on foot or horseback to Subiaco, by S. Vito and Civitella, through a very picturesque country; or drive from Olevano to Subiaco, by an excellent carriage-road, returning thence to Rome by Tivoli, visiting on his way the site of Horace's Sabine Farm, and ascending Monte Genaro; and from Paliano he may visit Anagni, Ferentino, Segni, and the valley of the Sacco, described in the *Handbook for Southern Italy*, and extend his tour to the Pelasgic fortress of Alatri, the most convenient point from which the Grotto of Collepardo can be reached, and proceed from Veroli by the monastery of Casamari and Castelluccio to Isola and Sora, whence the rly. will afford easy means of return.

An excellent road, the *Via Pedimontana*, of about 15 m., leads from Palestrina to Tivoli, passing through Zagarolo and Passerano.

#### PALESTRINA TO SUBIACO AND PALLIANO.

This extremely interesting road passes first through

##### CAVE,

3 miles from Palestrina, a town of 3524 Inhab., built on the slopes of the *Monte di Mentorelia*, one of the most picturesque places in this beautiful district. Perched on a rock high above to the l. is *Rocca di Cave*, with

788 Inhab. The road is ancient; in many parts the polygonal pavement is perfect. It traverses the battlefield on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedaletto, and near Cave pass a fine bridge of 7 arches, over the deep torrent of Santa Cristina, one of the tributaries of the Sacco. The town was built by the Colonna as early as the 11th century; it was one of the dependencies of Palestrina, and shared in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi.

The road from Cave to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the ch. of S. Giacomo and S. Anna, finely situated on a hill overlooking the valley of the Sacco. Beyond it a road on the l., through the *Olmata*, leads to

##### GENAZZANO,

a highly picturesque town of 4008 Inhab. (the only *Inn* in the place is very indifferent), on the slopes of a steep hill above the Carpania torrent, surmounted by a baronial castle, which is cut off from the rest of the hill by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonna family at the same time as Palestrina and Colonna. It is said to have been the birthplace of Martin V., and is remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided here for some time, and in 1557 it was the head-quarters of the Duke of Alba prior to the treaty of Cave.

It is now remarkable only for the beauty of its position for the perfection of its wine, and for the rich *Chapel of the Madonna di Buon Consiglio*, one of the celebrated shrines in this part of Italy. At the festa of the *Madonna*

(25) the peasantry assemble from parts of the surrounding country there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects as pencil as at the Festa of Genio. There are some pretty pieces of architecture here, especially the tower per floor in the principal street. This is a road through the mountains, *la Empolitana*, very picturesque in every part, passing by San Vito, Marino, and Ciciliano, from which it descends the valley of the Ampiglione, the ancient Empulum, into the valley of the Anio near Tivoli, a very interesting excursion for the pedestrian.

## OLEVANO.

Places: Casa Baldi, above the town, frequented by artists. Prices moderate. The *Albergo di Roma* is clean and accessible to carriages. A house is comfortably kept by (and has a fine view.)

1. from Genazzano, and 12 from Subiaco, a very picturesque town of 1000 inhab.: built on a rocky hill at the foot of Monte del Corso, in the midst of the most romantic scenery, which even for ages the study of the landscape-painters of Rome, who resort to it in summer for weeks together, has entirely a town of the middle ages; it is said to have derived its name from the appropriation of its revenues to the certain churches of its territory in the incense called *Olibanum*. In the 13th centy. it was a baronial castle of the Frangipani, who subsequently sold it for that of Tiviera, near which, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th centy. it was sold to the Colonna, who held it until the 17th, when they sold it to the Frangipani, who still possess it. The view from Olevano from the side of Subiaco is extremely fine: the view of the 13th centy., built on a massive rock, to great advantage; and the view of the hill of Paliano combines with the distant chain of the Volscian

mountains to form one of the most beautiful scenes in Italy. In the Piazza is a fountain with an inscription recording the creation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, "for the love of his country." The ch., dedicated to Sta. Margherita, is one of the finest buildings in the town. On the E. of Olevano are the ruins of an imperial villa, in which numerous ancient fragments and a marble urn with bas-reliefs, now preserved in the Colonna castle at Genazzano, were discovered.

An excellent carriage-road leads from Olevano to Subiaco. It ascends continually to near Civitella, which loftily perched village it leaves on the l. and then descends a long slope to the lake, above which Rojate is seen to the rt. This is a mountain village of 855 inhab, which appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. The road then traverses a pass into the valley of Affile, which is on a hill also to the rt., and to which a cross road turns off at the top of the next ascent. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The road having thus reached the shoulder of Monte Carpineto, forming the l. bank of the Anio, descends to the bridge of St. Mauro. The distance from Olevano to Subiaco is about 14 m. The distance from Olevano to Rojate is 4 m., from Rojate to Affile 5 m., from Affile to Subiaco 5½ m.

## PALIANO,

8 m. from Cave by the direct road, and 5 m. from Genazzano, finely situated on a rocky hill, in the territory of the Hernici, at the entrance of the valley of the Sacco, is rather a fortress than a town, for it is strongly defended by towers and bastions of the 16th centy., and has only one approach, over a draw-bridge. The population amounts to

5021. Paliano appears to have risen in the 10th centy. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marc Antonio, deprived him of his feudal possessions, and conferred Paliano with the title of duke on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. The fortifications were built by the Caraffa, and were so perfectly impregnable at that time, that Paliano became an important frontier fortress against Naples: it is now a prison for criminals condemned to long imprisonment. After the victory of Marc Antonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano. A tolerable road leads from Paliano to *Anagni*, below which we fall into the road and railway to Naples, by Ferentino, Frosinone, and Ceprano.

#### PALESTRINA TO ROME BY ZAGAROLO.

Travellers who have visited Colonna on their way to Palestrina will do well to return to Rome by Zagarolo and the ruins of Gabii. Zagarolo, the ancient Sceptia, is 6 m. from Palestrina, about 21 m. from Rome by the Via Prenestina, and about 3 m. from the Via Labicana at San Cesareo. It is a town of 5217 Inhab., situated on a long ridge, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the gate

towards Rome. Many of the houses are as old as the 13th centy.: the churches and piazze are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some interest in the history of the middle ages. In the 12th centy. it belonged to the Colonna: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and rebuilt by the Colonna on their recovery of Palestrina. It was captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., and partly destroyed. It became memorable under Gregory XIV. as the scene of the conference of theologians commissioned by that pontiff to revise the edition of the Bible known as the Vulgate. An inscription in the palace records this event, and gives the names of the prelates who took part in it. In the 17th centy. it became the property of Prince Rospigliosi, to whose eldest son it gives a ducal title. The palace, situated in the middle of the town, commands an extensive view over the Campagna.

#### GALLICANO,

3 m. from Zagarolo, and 5 from Palestrina, on the more direct road leading from the latter to Rome; it is supposed to occupy the site of Pedum, one of the towns of the Latin confederation; it has 1313 Inhab., and is built on an eminence of volcanic tuffa between two torrents, and only entered by a narrow neck as in many Etruscan towns, Veii, Cervetri, &c. The two bridges which cross the torrents are but arcades of the Aqua Claudia, the specus being still lined with *opus signinum*. There are large remains of the polygonal pavement of the road which connected this place with the Via Labicana, Cicero, Tibullus, and many other eminent personages had villas at Pedum. The present name is attributed to Ovinus Gallicanus, Prefect of Rome A.D. 330, who had the honour of being declared a saint in the Roman calendar. In the middle ages Gallicano was an important fief of the Colonna, who sold it to the Pallavi-

cini, from whom it has descended to the younger branch of the Rospigliosi, to whom it gives the title of Prince.

## POLL.

About 1½ m. from Gallicano, towards Poli, the road crosses a deep ravine, which is spanned by the so-called *Ponte dell' Acqua Rossa*, or *Ponte Lupo*, the finest of the aqueduct bridges. It is the point of junction of the 4 aqueducts of ancient Rome, which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua Marcia, Anio Novus, and Aqua Claudia. Farther on, a ride of 4 m., ascending by the Fosso della Mola, will bring the tourist to Poli, formerly a dependency of Palestrina, from which it is 8 m. distant: it is near the opening of a valley from the Apennines, through which descends the Mola torrent; and contains 1943 Inhab. At the foot of the hill on which it stands is the handsome villa Catena, once the property of the Conti family, one of whom, Innocent XIII., enlarged and decorated it: some frescoes by Giulio Romano may still be seen: it now belongs to Duke Torlonia. Roads lead from Poli to Tivoli (12 m.) through Casape and San Gregorio, across the mountains; to Palestrina, also through the hills, and a picturesque country (8 m.), descending to the latter by the Castel di San Pietro; across the Monte Scalandrona to Capranica and Genzano; and a fourth by S. Vittorino to the Osteria di Corcolle, whence it is only about 1 m. to Tor di Castiglione, the site of

## GABII.

Pedestrians can reach the remains of this once celebrated city by walking from Salone, or Lunghezza—stations on the Tivoli Rly. The distance is about 4 m.; but the most convenient mode of visiting Gabii is by carriage from Rome, the distance being little more than 12 m. We have the choice of 2 roads—the one by the *Via Labicana*, which is described in the ex-

ursion to Palestrina, and the second by the *Via Gabina* or *Pranestina*, which is shorter and more interesting. Emerging from the *Porta Maggiore* and following this road at a distance of ¾ m. we pass on l., in a vineyard close to the road, a large circular sepulchre 50 yds. in diameter, having a vineyard on the summit, and a fifth larger than that of *Messalla Corvinus* on the *Via Appia*; it is supposed to have belonged to T. Quintus Atta, of the Claudian family, a writer of fables in verse, who died about A.U.C. 678. The outer covering, in Alban stone, has been removed. On the N. side is an opening to the gallery leading to the mortuary cell, in the form of a Greek cross. 1½ m. from the *Porta Maggiore* we pass on the rt. the farm of *l' Acqua Bollicante*, the supposed limits of the territory of ancient Rome, where the *Arvales* sang their well-known hymn; and farther on, but to the l., several masses of ruins, on the *Tenuta*, or Farm of the *Tor dei Schiavi*; those on the l. are supposed to form part of the villa of the Gordian Emperors, described by J. Capitolinus; they consist of the remains of a large reservoir; of a considerable portion of a circular building which formed a hall of the *thermæ*; of a round temple having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. This edifice, a fine specimen of brickwork, is circular both without and within, and 43 ft. in diameter. In front are the remains of a hexastyle portico, approached by a flight of steps. The inside has 7 niches, alternately round and square. Beneath is a fine crypt, supported by a huge central pier. It had two entrances, on the N. and S. sides, and the same form as the temple above, with a similar number of niches. This very curious crypt was covered with slabs of marble, and may have probably served as a sepulchral chamber. According to Julius Capitolinus the temple was surrounded by an extensive porticus, the entrance facing the road. The ruins of arches close to it on the E. are supposed to have formed

a part of the *Tetrastylon* mentioned by the same author as being annexed to the villa of the Gordians, and which had opening out of it 3 basilicas. Plans of all these edifices restored may be seen in Canina's work on the Environs of Rome. The most important discovery is that of 3 rooms, at the base of a circular edifice, between the Temple and the Tor dei Schiavi, with good floors in black and white arabesque mosaic. The ruins on the opposite side of the road belong to some Roman villas, and to tombs which lined the road. In the spring of 1874, while repairing the road opposite the Torre de Schiavi, an ancient columbarium was discovered, with several inscriptions of *liberti*; and a small catacomb, which seems to have been visited in former times, and called *Grotta del Greci*, from the number of Greek inscriptions affixed to its *loculi*. The Via Collatina, which leads to Lunghezza, a short way beyond this strikes off on the l. and 2 m. farther we pass *Tor Tre Teste*, a mediæval tower so called from 3 mutilated busts in relief built into its walls. Beyond this the road, which crosses several streams descending from the Tusculan hills, offers little interest until the 9th m. from Rome, when it passes over a deep ravine by the fine viaduct called the *Ponte di Nona*, a remarkable Roman work, erected for the purpose of supporting the Via Prænestina in a straight line, and on a level. The period of its construction is not known, but from its massive nature, consisting of huge rectangular blocks of lapis gabinus, and the similarity of its style of masonry to that of the Tabularium of the Capital, it is considered to belong to the 7th centy. of Rome. By descending into the ravine, it will be seen to consist of 7 lofty arches of masonry in horizontal courses, almost Etruscan in their style. The ancient pavement is also still preserved. 2 m. beyond this we arrive at the Osteria dell' Osa, on the bank of the stream of that name. Following the road to Galliciano for less than a mile, we arrive at the S. extremity of the ridge which extends in a N.

direction to the tower of Castiglione: we soon reach the ruins of the Temple of Juno and of the Roman municipium. From here, following the ridge which separates the plain of Pantano on the S. from that of Gabii on the W., a walk of less than 1 m. will bring us to the farm-buildings of Castiglione, the supposed site of the most ancient Gabii. In proceeding from the osteria to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by Pliny; "*quadam vero terræ ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu.*" The site of this ancient city was fully ascertained by Prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. Gabii was of Alban origin, having been founded by Latinus Sylvius; it was celebrated by the Roman historians as the place to which Romulus and Remus were sent by Numitor to learn the Greek language; and it remained independent until it was seized upon by Tarquinius Superbus, and fell under the power of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as deserted in his time:—

"Scis Lebedos quid sit? Gabiis desertior  
atque  
Fidenis vicus." Ep. i. 11.

During the imperial period, Gabii acquired a certain celebrity for its baths, which had proved beneficial to Augustus, and in the time of Hadrian became of some importance; to this period probably belong the ruins of the municipium and of the temple of Juno. In the reign of Constantine it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the Lateran Baptistery by that Emperor.

The principal ruin, the Temple of Juno Gabina, is celebrated by Virgil :

"quique arva Gabinae  
Jumonis, gelidumque Anilenem, et rosida rivis  
Hernica saxa colunt."  
*Æneid* vii.

The walls of the cella are composed of rectangular masses of stone without cement, in the early Roman style: many of these blocks are 4 ft. long and 2 ft. high. The interior of the cella, nearly 50 ft. in length, still retains its ancient pavement of white mosaic, with the *sacrarium* 6 ft. deep. Close to this are some fragments of fluted columns of the Ionic order, on which the stucco coating is still visible, and the ruins of the Greek theatre, with remains of a few of the seats. On the right of the neck of the ridge leading from the ruins of the temple to Castiglione is a continued series of excavations, from which ancient Rome derived its supply of the volcanic stone called *lapis gabinus*, and of which many of the earliest monuments of Rome were constructed. The ch. of St. Primus is supposed to have been a tomb of the 1st centy. The tower is of the 8th centy. Castiglione retains some of its mediæval walls and its ruined tower of the 13th centy., built on the walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

The Lake of Gabii.—Although the city is noticed by many of the classical writers, no mention of the lake occurs until the 5th centy., when it is found in some documents relating to the martyrdom of S. Primitivus, who was beheaded at Gabii, and his body thrown into the lake. The ancient emissarium being choked up at an early period, the low land was reduced to a swamp, until the drain into the Osa was repaired. In the 8th centy. it was called the *Lago di Burrano*; and in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the *Colonna*, who sold it in 1614 to Cardinal *Scipio Borghese*, by whose family

the lake was drained, under the direction of Canina, who constructed a new emissarium, which has converted it from a pestilential marsh into a district of fertility.

About a mile from the Osteria, on the l., following the valley of the Osa, is *Castello dell' Osa*, supposed to occupy the site of the Alban city of Collatia (see p. 490), celebrated as the scene of the death of Lucretia. The walk through this pretty valley is very agreeable, and the traveller should extend it to *Lunghezza* (on the Tivoli and Rome Rly.), 3 m. lower down, near the junction of the Osa with the Anio, where he may visit its large farm-buildings belonging to Duke Strozzi.

The road from Gabii to Palestrina along the ancient *Via Prænestina* becomes impracticable for carriages after quitting the ruins of Gabii. About 7 m. beyond the *Osteria dell' Osa* the road crosses that from Tivoli to Zagarolo, and immediately beyond this it is carried through a deep and picturesque cutting in the tufa rock, evidently a Roman work, as the road here retains throughout its ancient pavement. A little chapel at the entrance of this cutting is called *Santa Maria di Cavamonte*; here is also a small osteria. The town of Zagarolo is seen on a hill to the rt. Remains of the Claudian, Marcian, and Anio Novus aqueducts are seen in several places on the rt. before reaching Cavamonte; in this part of its course it is repeatedly carried by tunnels through the narrow ridge of hills, as well as upon arches across the ravines that separate them. Upon the hill above Cavamonte are numerous remains of a Roman town, probably Pedom, one of the Latin Confederation: amongst others, the ruins of an amphitheatre, 145 ft. in its longest diameter. About  $\frac{1}{2}$  m. after passing through the cutting the road to Palestrina turns abruptly to the rt., leaving that to Galliciano on the l., and ascends the hill towards the large and conspicuous convent of San Pastore. Shortly beyond the convent remains of tombs show that we are still on the line of the *Via Prænestina*.

tina. From San Pastore to Palestrina the road is again practicable for carriages; it follows the line of a narrow ridge between two deep ravines of the Molella and Cavarello torrents, leaving Zagarolo on the rt., and joins the carriage-road from Rome to Palestrina, the Via Labicana, at the Madonna dell'Aquila, just before entering the town.

#### LUNGHEZZA, COLLATIA, &c.

A visit to Lunghezza and a roam through the picturesque woods in its vicinity is a pleasant excursion, about 10 m. Rly. to Lunghezza Stat. At Lunghezza the tourist must walk or take a light vehicle to be procured there. The carriage-road (Via Collatina), after branching off from the Via Prænestina, soon gains the line of the aqueduct of the Aqua Virgo, which it follows for the next 3 m., leaving on the l. the farms of S. Anastasia, of Bocca di Leone, and Cervaretto, and on the rt. Tor di Sapienza, a mediæval tower, with a square battlemented curtain round the base. Before reaching the latter the road to Cervara,

[Cervara (stat. on the Rome-Tivoli Rly.) is a farm-house on a table-land, which forms very picturesque escarpments. It was formerly frequented by artists for their spring masquerade. Here are several grottoes and ancient quarries, which are a favourite rendezvous for picnic parties. This and the neighbouring castellated farm of Cervaretto, or Cervaletto, upon an eminence of tufa, belong to Prince Borghese.] branches off on the l., the distance being about 1 m., passing near Cervaretto. Farther on, to the l. is the Casale di Rustica, once the property of Lucullus and of Elius the father of Lucius Verus. Returning to the road, 8 m. from Rome, a steep descent brings us to the farm of *Salone*, in a marshy valley, where are the sources of the Acqua Vergine.  $2\frac{1}{2}$  m. beyond Salone we arrive at Lunghezza, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medicis, from whom it has descended by inheritance to the Florentine Duke Strozzi: it is

situated on a high promontory, in a sharp bend of the Tevereone, commanding a good view of the river, and of the farm of *Casa Rossa*, on the opposite bank. A short way beyond, the road crosses the river Osa, from which a bridle-path of 2 m. leads to Castiglione; or following the l. bank of the Osa through the woods that clothe its sides, after  $1\frac{1}{2}$  m. the traveller will reach *Castello d'Osa*, better known among the peasantry as Castellaccio, the probable site of Collatia, which is marked by a high tower, and an abrupt precipice of lava rising from the bank of the river, corresponding with the description in the 'Æneid':—

—" Ne Collatnas imponent montibus Arces."

It will be scarcely necessary to inform our reader that Collatia was one of the early colonies of Alba, founded by Latinus Sylvius; that after the destruction of Alba Longa it was held successively by the Sabines and Romans; that here dwelt Lucretia when she was the victim of the brutality of Sextus, the son of Tarquinius Superbus, which contributed to the fall of the kingly power at Rome; and that the first Brutus was probably brought up here—

—" Altrix Casti Collatia Bruti."

The tourist, if a good walker, will be able to visit Collatia, Gabii, Ponte di Nona in the same day, and more easily still on horseback; leaving Rome by the Via Collatina, and returning by Osteria dell'Osa, Ponte di Nona, &c. He may also, with advantage, avail himself of the Rome and Tivoli Rly. The geologist will observe in the valley of Castellaccio a fine current of lava, on which numerous quarries were opened in ancient times.

## § 4. EXCURSIONS IN THE CAMPAGNA.

THE VIA NOMENTANA, MONTE SACRO, CATACOMBS OF S. ALESSANDRO, MENTANA, MONTE ROTONDO (near the Rly.), &c.

This interesting excursion can be made in a day with a carriage, embracing the several sites on the Via Nomentana, and returning by the Via Salara. Mentana is 14 m. from Rome, and returning by Monte Rotondo 17.

Leaving Rome by the Porta Pia, we pass through a modern suburb, and then a series of villas on the rt.: that near the gate on the rt. is the property of the Marquis Patrizi. On the l., but on the Via Salara, is the beautiful Villa Albani. Farther on, and to the rt., are the Villas of Duke Massimo and Prince Torlonia, the latter containing some pigmy copies of ancient edifices, altogether out of taste; the Villa *Mirafiori*, built by the late King of Italy; on the l. the Villa *Lucernari*, *Nataletti*, &c. A slight ascent brings us to the ch. of Sant' Agnese fuori le Mura, from which a gradual descent, crossing the rly., leads to the Anio, which is traversed by the *Ponte Nomentano*. This part of the road deviates slightly from the ancient line, the course of which, farther to the l., is marked by a large brick tomb, called the *Sediuccia*, or *Sedia del Diavolo*, from its resemblance to a seat as seen from the road, the wall on that side being broken down. The *Ponte N.* (*Pons Nomentanus*) was built by Narses after the destruction of a more ancient one by Totila: the upper part and its tower are of the 8th cent., the more recent defences were added in the 15th by Nicholas V. Soon after crossing the river we pass on each side of the road two large ruined tombs, beyond which a steep ascent leads over a low hill, the celebrated *Mons Sacer*, where the Roman Plebeians retired, B.C. 492, and according to the story related by Livy (ii. 32), were induced by the fable "The Belly and the Member" told by Menenius Agrippa, to accept conditions and return to Rome to assert their liberties.

It is supposed that this gathering took place upon the rising ground overlooking the Anio to the rt., where a temple to Jupiter was erected to commemorate it. On the rt., 1 m. farther, are the castellated farm-buildings and villa of Casal dei Pazzi, before reaching which a road branches off to the l. leading to the farms of *le Vigne Nuove* (1 m.), of the *Casale delle Belle Donne* (4 m.), and the valley of the Allia, a very agreeable drive of 4 m. over the Campagna. Beyond Casal dei Pazzi the road skirts the valley of the Cecchina, and on the top of the ascent beyond passes a ruined brick tomb, on the rt., called *la Spunta Pietra*, an elegant little edifice in the style of that of the Divus Rediculus, consisting of an upper and lower chamber, with traces of ornamental stucco-work in the former. Some fragments of the ancient pavement are seen near here on the side of the modern road. Near the 6th m., and on our l., are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of, and close to, the road, the ORATORY and CATACOMBS OF ST. ALEXANDER. In speaking of the catacombs in the immediate vicinity of Rome, we have alluded to the discovery made here, in 1853, of an early Christian ch.; it was well known from the History of the Martyrs, that Pope Alexander I., who suffered in the reign of Trajan, A.D. 117, was buried in this catacomb, with the Presbyter Eventius and the Deacon Theodulus, in a cemetery upon the estate of a Roman lady named Severina, then recently converted to Christianity. On the site, indeed in the Catacomb itself, was erected in the 2nd cent. an Oratory to St. Alexander, but after the Peace of the Church, when larger space was required, the oratory, originally underground, was laid open, and a ch. built over, into which the bodies of the martyr pope and his companions were removed. This ch., now below the general level of the Campagna, consists of 4 portions: descending by a flight of steps, we arrive in a kind of vestibule, out of which opens on the rt. the principal oratory, the floor of which is



paved with fragments of marble, with some early sepulchral inscriptions. Opening out of the church on the l. is a chamber paved in marble, which is called, without any authority, the Oratory of S. Theodulus, near which a door leads into the catacombs or cemetery of S. Alexander, which resemble those we have seen about Rome: the graves, however, have been less disturbed, and some with their descriptions remaining are still closed. One has been opened, and all the objects found in it placed within a grating; on another is an inscription in large letters on the tiles which close it; and on a third, one of those glass cups so frequently seen in the collections of early Christian objects. The most important, however, of all the inscriptions in this catacomb marks the grave of a certain Sophia; another is a singular mixture of Greek and Latin words, but written entirely in Greek letters. These catacombs are of considerable extent, and as yet have been but partially examined. Returning to the *vestibule*, which contains the remains of a marble vase found in the vicinity, called, without authority, a baptismal font, and 2 Corinthian columns in granite, we enter on the l. a second ch. with a semicircular apse, paved with sepulchral inscriptions: this building is supposed to have been destined for catechumens or women. The foundations of a large ch. were laid in 1857 by Pius IX.

Beyond S. Alessandro we follow the line of the Via Nomentana, portions of the ancient pavement of which are here and there seen for the next 2 m., until we reach the **Casale di Capo Bianco**. Here the road divides, the branch on the rt. leading to Palombara, the other to Mentana. Following the latter, we pass over for more than  $\frac{1}{2}$  m. an ancient pavement, perhaps the best preserved specimen of a Roman road near the capital, before reaching the farm-buildings of **le Case Nuove**. From here commence a series of ascents and descents, following the top of the watershed between the Allia on the l., and to the Anio on the rt. About 11 m. from Rome we leave on the l. the

**Torre Lupara**, one of the finest of the mediæval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and the upper portion similar to the base. A short way farther are the ruins of the **Casale di Monte Gentile**, the probable site of *Ficulea*. Beyond this 2 ruined tombs mark the direction of the Via Nomentana. The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells. From this part of the road the views down the valleys of the Allia and the *Fosso di Quarto*, towards the Tiber, are very beautiful, whilst those towards the Monte Genaro and the Corniculan hills at its base are extremely grand. The highest part of the road (702 ft.) is attained about  $\frac{1}{2}$  m. before reaching Mentana, to which a well-managed descent leads.

#### MENTANA,

the ancient Nomentum, one of the oldest of the colonies of Alba in the Sabine territory, and founded by Latinus Sylvius, contemporaneously with Fidenæ, Gabii, and Crustumium. It is consequently the only one of these celebrated sites of the Prisci Latini which still continues to be inhabited, owing probably to its more healthy and elevated position (700 ft.). Nomentum was a place of some importance during the Roman Empire: its territory was then, as it still is, celebrated for its wines: Ovid, Martial, and Seneca had villas in the neighbourhood: it was the seat of a bishop as early as A.D. 415; during the middle ages we find it designated as Civitas Nomentana. As Mentana, it acquired some celebrity from the meeting between Pope Leo III. and Charlemagne, when the latter came to Rome in A.D. 800 to receive the Imperial Crown; and in the following century, as the birthplace of Crescentius, who played an important part in the affairs of Italy in the 10th cent., and was put to death by Otto III. in 996 after his gallant defence of the Castle of S. Angelo. After various vicissitudes,

Mentana was given by Nicholas III. to the Orsini, from whom it was purchased for 250,000 scudi by the Peretti: it now belongs to the elder branch of the Borghese family. The modern village, with 1058 inhab., is a miserable place, consisting of one street and the baronial castle, surrounded by an agglomeration of hovels. The Castle is founded upon massive substructions towards the valley, which date from the 13th cent.; bears the arms of the Peretti; there is a good Pointed gate in white marble opening into the upper court, with an ancient bas-relief of a horse over it; and the palace contains a large baronial hall, much neglected. In the street near the ch. are some masses of marble, used as seats by the inhabitants, bearing the names of the families of Herennius and Brutius. The Via Nomentana continues in a northerly direction, passing by the ch. of *la Pista* to *Grotta Marozza*, 3 m., the probable site of the ancient *Eretum*; from where it continued to the Via Salara, between *Correse* (Cures) and *Nerola*. Mentana has acquired some celebrity on account of a victory by the combined Papal foreign troops and their French auxiliaries, in October 1867, over the insurgents under Garibaldi; the action took place on the S.E. of the village, the centre of the Garibaldians' position being the *Vigna Santucci*. A handsome monument has been erected on this spot to the memory of those who fell on that occasion. Their names are engraved on the sides of the base of the monument, which is about 50 ft. high. A bridle-road leads from Mentana to near the *Osteria Nuova*, 4 m., from which excursions can be made to *Santangelo* in *Capoccia* and *Monticelli*, the representatives of the ancient *Mellia* and *Corniculum*. A road of less than 2 m. connects Mentana with

#### MONTE ROTONDO,

a town of modern origin, having a pop. of 3967 inhab. The territory around is fertile in vines. From its elevated position its climate is tolerably healthy. The principal feature of the town is

its baronial castle, built on the ruins of one of the mediæval strongholds of the Orsini; it now belongs to the Prince of Piombino. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes and decorations of the time of the Barberini. From its lofty tower the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains, is magnificent. In the principal church, *la Collegiata*, there is a picture of S. Magdalene, attributed to *Carlo Maratta*.

From Monte Rotondo a good road of 2 m. descends to the Via Salara and the Railway Stat., 1½ m. from which, returning towards Rome, is *Fonte di Papa*, on the edge of fine meadows extending to the Tiber; and 1 m. farther the *Osteria di Forno Nuovo*, on the hill above which is the *Casale* of *Sta. Colomba*; 3 m. beyond this the *Casale di Marcigliana* stands on an eminence on the l.; and 1 m. farther is the bridge of *Malpasso* over the *Allia*, near its junction with the Tiber;\* the farm-buildings on the l. are those of *Le Sette Bagni*; a slight ascent follows over the low neck of land which joins *Castel Giubileo*, the citadel of Fidenæ, to the site of the ancient city, from which a drive of 2 m. over the plain brings us to the *Ponte Salaro*. The railway from Florence to Rome runs parallel to the Via Salara, until about ¼ m. before reaching the bridge, where it deviates to the l. to cross the Anio by an iron bridge.

#### FIDENZÆ AND ANTEMNÆ.

The traveller who prefers proceeding from Rome on foot to explore these classic localities has the choice of two roads: the one which follows the line of the Via Salara runs direct from the Porta Salara; the other quits Rome by the Porta del Popolo, and, turning to

\* Com. P. Rosa supposes that the *Allia* is represented by the stream called *La Scannabecchi*, 11 m. from the city, and that the site of the victory of the Gauls was in the plain that extends from below *Santa Colomba* to *La Marcigliana*.

the rt. at the Casino di Papa Giulio, proceeds under the *Arco Scuro* to Acquacetosa, from which a path across the meadows, of less than a mile, leads to the foot of the hill, the site of ancient Antennæ, the "Turrigeræ Antennæ" of the *Æneid*, one of the 3 cities whose daughters became the mothers of the Roman race.

Taking the modern Via Salara, a steep descent, 2 m. from Rome, passes near the E. side of the hill of Antennæ, and brings us to the Ponte Salaro, a bridge of 3 arches crossing the Anio, the piers of which, built of square blocks of red tufa of the oldest Roman period, were cased with travertine in the 6th centy by Narses, who rebuilt it. The Ponte Salaro was partially destroyed in 1849, when all the bridges on this side of the city were blown up to prevent the advances of the French besieging army, and more ruinously in Oct. 1867, by the Pope's troops, in dread of the Garibaldian inroad. It was rebuilt in 1874. Beyond the Ponte Salaro we pass the ruins of a Roman sepulchre surmounted by a mediæval tower on the l., from which the road for the next 2 m. runs across the plain of *Prato Rotondo*, having the Tiber at a short distance on the l., and on the rt. the low range of hills that extend from the Anio to Fidenæ. It was in this plain, rich in meadows and pasturage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettus Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. It is also in this plain that antiquaries place Hannibal's encampment before Rome after his retreat from Capua. 2 m. beyond the bridge the road runs along the base of the hill on which are situated the Casale of *La Serpentara*, and, farther on, the *Villa Spada*, where some topographers place the *Villa of Phaon*, in which Nero put an end to his existence. It is more likely, however, that it was about half-way between the Via Salara and

Via Nomentana, the whole of which space was occupied by the grounds of that freedman of the emperor. From the Villa Spada a gradual ascent of about a mile brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., upon which the city of Fidenæ is supposed to have stood, from that of its Arx or Citadel, which is now marked by the farm-buildings of Castel Giubileo, on a precipitate elevation, overlooking the Tiber. No ruins are visible, either of the ancient city or of its citadel, Fidenæ having been destroyed more than four centuries before our era. The modern buildings of Castel Giubileo date from the time of Boniface VIII.

"Making the circuit of Castel Giubileo, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern promontory of the city, there is a cave, running far into the rock, and branching off into several chambers and passages. Fidenæ, like Veii, is said to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not Livy stated that the *cuniculus* was on the opposite side of Fidenæ, where the cliffs were loftiest, and that it was carried into the Arx. The chief necropolis of Fidenæ was probably on the heights to the N.E., called Poggio de' Sette Bagni, where are a number of caves; and here, also, are traces of quarries, probably those of the soft rock for which Fidenæ was famed in ancient times. The walls of Fidenæ have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence. Yet, as Nibby observes, 'few ancient cities, of which few or no vestiges remain, have had the good fortune to have their sites so well determined as Fidenæ.' Its distance of 40 stadia, or 5 m., from Rome, mentioned by Dionysius, and its position relative to Veii, to the Tiber, and to the confluence of

the Anio with that stream, as set forth by Livy, leave us not a doubt of its true site."—Dennis.\*

Returning to Rome on foot a very agreeable excursion may be made up the valley of the Sette Bagni, which opens on the rt. half a mile beyond Castel Giubileo, passing by Redicicoli, Bufalotta, and the Casale di *Bella Donna*: from the latter a good road of 4 m., by *Le Vigne Nuove*, and the *Mons Sacer*, leads to the *Ponte Nomentano*, and from thence in 1 hr. to Rome by the *Porta Pia*.

#### VEII,

about 12 m. from Rome by the Florence road, formerly *Via Cassia*. (A carriage for 4 persons, to go and return in the same day, may be hired for 25 frs.) Crossing the *Ponte Molle*, and passing the *Aequa Traversa*, we see on the l. of the road, at 5 m. distance, the tomb of *Publius Vibius Marianus* and his wife, traditionally called *Nero's tomb*, in spite of the very distinct inscription on it.

On a rise to the rt. is the picturesque group of pine-trees and fortified farm of *Buon-Ricovero*. Farther on the l. is the mediæval tower *dei Corvi*. The 10th m. brings us to the quondam post-house of *La Storta*, soon after which the road to *Isola Farnese*, the modern and now wretched representative of *Veii*, branches off to the rt. At *Isola Farnese* a guide will be found, and the key of the *Painted Tomb* must be obtained. The guide can provide donkeys. To see the *Mill*, the *Ponte Sodo*, the gate of the *Columbarium*, and the *Painted Tomb*, requires 2 hrs. The *Arx* another hour. To visit all these, and make the complete circuit of the city, 4 hrs. Equestrians or pedestrians will shorten the road to *Veii* by turning off from the high road opposite the *Tomb of Vibius Marianus*, where an ancient road (*Via Veientina*) will be recognised from the vestiges of pavement and foundations of tombs

\* Sig. Rosa places the *Arx of Fidene* at the E. extremity of the plateau, on the rt. of the road; a position more in accordance with the distance from Rome than *Castel Giubileo*.

still visible. After crossing the torrent called the *Turia*, near which are the ruins of a tomb, the path turns to the l. or N.W., and from this point along the table-land between the valleys of the *Turia* and of the *Valca* or *Cremera*. Ascending the valley above the junction of the *Cremera* with the *Fosso de' Due Fossi* (the 2 streams which surround the site of *Veii*), we see on the height on the l. the *Arco di Pino*, an arch in the tufa, by which the road in ancient times is supposed to have descended to the river. The elevated ridge on the side of this valley is supposed by Sir W. Gell to be that occupied by the Roman camp during the siege. Another route from Rome crosses the *Ponte Molle* and follows a bridle-path which turns off to the l. at the 5th m. on the *Via Flaminia*, up the valley of the *Cremera*.

The easiest and most expeditious mode of seeing the different objects about *Veii*, will be to start from *Isola*, descend to the *Molino*, follow the l. bank of the torrent as far as *Ponte dell' Isola*, cross it, continue along the bank of the *Cremera*, having the escarpment which supported the walls on the right, and the *Necropolis* on the other side of the river. Visit the piers of an Etruscan bridge, the *Ponte Sodo*, and the *Porta Spezeria*; from the latter *Campana's painted tomb* is about  $\frac{1}{2}$  m. distant. Tourists having time at their disposal can follow the *Cremera* in its downward course to its junction with the *Fosso de' Due Fossi*; but as there is little to see, except the fine scenery, it may be better, after seeing the gate of the *Columbarium*, inside the *Porta Spezeria*, and the *Roman pavement*, to strike across the table-land to the *Piazza d'Armi*, about  $1\frac{1}{2}$  m. off: from the highest part of this path there is a splendid view over the *Campagna*. From the *Piazza d'Armi* a walk of less than an hour along the torrent, during which the *Arco di Pino* can be seen, will bring us back to *Isola*: the whole of this tour will occupy between 3 and 4 hours. In the interior of the plateau of *Veii* there is little worth the trouble of a scramble through its brush-wood and briars.

As early as the 15th century the Italian antiquaries began to discuss the locality of Veii, and from that period to the beginning of the present century no spot has been more the subject of speculation and dispute. Recent discoveries have established beyond a doubt that Veii was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable are those of the Tarquiti celebrated by Virgil, and mentioned by Livy among the families which embraced the cause of Rome during the siege: they gave name to the Libri Tarquitianus used by the aruspices, and consulted as late as the 4th century by the emperor Julian in his expedition against the Persians. Dionysius says, in speaking of the third war in which Romulus was engaged against Veii, that it was the most powerful of the 12 cities of the Etruscan League, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly 12½ m. from the capital, calculating 8 stadia to the Roman mile; the other points of the description will be adverted to hereafter. On the capture of Veii by Camillus, B.C. 393, after a 10 years' siege, the site was long deserted, until the time of Julius Cæsar, when an Imperial municipium arose in it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

"Nunc intra muros pastoris buccina lenti  
Cantat, et in vestris ossibus arva metunt."  
*Eleg.* 4, 11.

In the reign of Hadrian, Florus says, "Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;" a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls

which we shall presently notice. Certain ecclesiastical documents inform us that in the beginning of the 10th century a castle existed on the isolated rock which is now considered to have formed the citadel of the ancient city. It derived from its position the name of Isola di Ponte Veneno, and in more recent times Isola Farnese. This tower was a position of some strength, as the hostages sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the 14th century it was held by the Orsini, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsini, Isola was besieged by Cæsar Borgia, and captured after a 12 days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, and to have derived from their possessors the name of Farnese. In the 17th century, it passed to the Papal Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the queen of Sardinia, and from her to the late empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who examined and traced the ancient walls throughout the greater part of their circuit; and was convinced that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few fragments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern sides, are from 9 to 11 feet in length. Sir W. Gell considered that the table-land at the eastern extremity of the ancient city, called by the peasants the *Piazza d' Armi*, was the Etruscan citadel, and that Isola stood outside the walls. From the sepulchral caves and niches, "most of them apparently Etruscan, which are hollowed in the rock in every direction, Mr. Dennis is of opinion that Isola

was nothing more than part of the Necropolis of Veii." Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded it as the ancient Arx, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. In the flanks of Isola are numerous sepulchral chambers, but no trace of the cuniculus of Camillus has been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these is the Fosso di Formello, the ancient Cremera, well known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo, to the W. of Baccano, and encircles the site of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 m. from Rome; near Veii it precipitates itself in a fine cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii; at the south-eastern extremity of Isola it receives two small torrents, called the Storta and the Pino, and is thence called the Fosso de' due Fossi: it joins the Cremera below the Piazza d' Armi. These two streams very clearly define the triangular space occupied by the Etruscan city.

The ruins are undergoing such constant changes that no description can hold good even from year to year.

Beginning with the road from Isola to Formello, we descend into the valley of the Molino, or Mill, in a very picturesque situation, where the torrent precipitates itself by a handsome cascade over a vertical precipice of volcanic tufa; there was a gate on the opposite side of the stream here. Proceeding along the rt. bank of the river, we soon reach the Ponte dell' Isola, an ancient bridge of a single arch, 22 feet in span: the gate which opened from it is supposed to have been the entrance of the road from the Septem Pagi, and has been called from that circumstance the *Porta de' Sette Pagi*, through which  
[Rome.]

passed the road from Veii to Sutri. Returning, and following the stream downwards, opposite Isola is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola, and called the *Porta dell' Arce*. E. of Isola on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and another gate called the *Porta Campana*. Beyond, on the S.E., and in the ravine separating the plateau of Veii from its Arx or Piazza d'Armi, are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Near this a curious postern and a flight of steps of a cemented Etruscan masonry, called "La Scaletta," were discovered in 1840, by Mr. Dennis, but of which not a trace now remains. Descending along the base of the Piazza d'Armi, and afterwards ascending the valley of the Cremera, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of the Pietra Pertusa, a remarkable cutting by which the road from Veii joined the Flaminian Way. On the road, which is supposed to have opened beyond this gate, is a large tumulus, called *La Vaccareccia*, with a crest of trees, forming a conspicuous object in the Campagna. It was excavated by the queen of Sardinia; but nothing was discovered to confirm Gell's suggestion, that it was the tomb of Propertius king of Veii, or of Morrius, the Veientine king who instituted the Salian rites. Higher up the stream is the gate called the *Porta Spezieria* by Canina: some of the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa; two roads led out of it, one to La Pietra Pertusa, the other to *Monte Musino*, a remarkable conical volcanic hill eastward of Baccano, and above Scrofano (*Sacrum Fanum*), surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the

ruins of a circular building supposed to be the Ara Mutiæ, the Temple of the Etruscan Venus. Inside the Porta Spezieria are some remains of an Etruscan Columbarium, in the form of pigeonholes irregularly pierced in the vertical walls of the tufa rock; and higher up a well-preserved fragment of a Roman road. Between this and the next gate Sir W. Gell describes some fragments of the ancient walls, composed of enormous blocks of tufa, many of which were 10 ft. long and 5 ft. high, but they no longer exist; the walls rested on a triple course of bricks each about a yard in length, a peculiarity of construction which has not been observed in any other Etruscan city. The next gate was the **Porta Capenate**, beneath which is the **Ponte Sodo**, a bridge excavated, like a tunnel, in the tufa, 240 ft. long, 15 ft. broad, and 20 ft. high, to afford a passage for the river: it is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that by which the roads from Capena, Falerii, Nepetum, &c., entered the city. The hills on the N. side of the stream here formed the principal necropolis of the Etruscan city. The tumuli in the neighbourhood of the Ponte Sodo were explored by Lucien Bonaparte, who discovered in them some beautiful gold ornaments. Beyond this is the **Porta del Colombario**, which derives its name from the ruined Columbarium near it. Some of the polygonal pavement of the road which led from this gate to Formello may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the bed of the Formello. Farther on are some fragments of the city walls, resting on bricks like the portion already described. The last gate is the **Porta Sutrina**, a short distance from the **Ponte di Formello**, a bridge of Roman brick-work built upon Etruscan piers. The ancient road which entered Veii by the gate of **Fidene** passed out of it here,

after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone on the modern road from Rome. The gate faces Sutri, and is supposed to have led to it. This brings us back to the **Ponte dell'Isola**, from which we commenced our survey. The circuit of the walls we have now described is supposed to be about 6 m. In the plain on the N. side, which they enclose, are several traces of a Roman road and some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors on the site of the Etruscan city. It was about 2 miles in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, and the interior was ornamented with stucco and paintings, but all of these are now destroyed, and the 3 chambers of which the building was composed are in a state of ruin. Near it were found the 2 colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and some other interesting fragments of the imperial period.

On the other side of the valley of the Formello, half-way up the slope of the mound called the Poggio Reale, is the very interesting **Painted Tomb**, discovered by Marchese Campana in the winter of 1842. The key of it is kept at Isola by the farmer, who will require a fee for attending. It is the only tomb which is now open at Veii, and has been left with its furniture in the exact condition in which it was when opened. The passage cut in the tufa rock leading to the tomb was guarded by 2 crouching lions, and the entrance itself is still similarly guarded. On either side of this passage are traces of two small chambers, which probably served as places of sepulture for dependents. The sepulchral vault consists of two low, gloomy chambers excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and best seen from the

inside. The walls of the outer one are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution, strange colouring, and disproportionate forms. These paintings are of the highest antiquity, and are remarkable as being much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquini and other Etruscan sites. On either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt.-hand bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton, from the absence of armour, is supposed to have been that of a female. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that "all is genuinely national, and characteristic of the primitive Etruscan school." The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan pottery. The inner or smaller chamber has two beams carved in relief on the ceiling, with a low ledge cut in the rock round 3 of its sides, on which stand square cinerary urns or chests, that contained human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which probably served for burning perfumes. On the wall opposite the doorway are painted 6 small many-coloured discs or patera, the exact nature of which has been the subject of hitherto inconclusive discussion. Above them are many stumps of nails in the walls, which have rusted away with all trace of the articles which were suspended from them. It is a peculiarity of this sepulchre that, unlike many other Etruscan tombs, it has no epitaph or inscription, on sarcophagus, urn, cippus, or tile, to record the name of the persons who were interred in it.

The antiquarian will find a detailed

description of Veii, accompanied by numerous plans, maps and views, in Canina's 'l'Antica Citta di Veii,' printed at Rome in 1847, at the expense of the queen dowager of Sardinia; in his great work on the Etruria Maritima; and in the first volume of Mr. Dennis's work on the 'Cities and Cemeteries of Etruria.'

The modern hamlet of Isola is in a state of decay. The buildings are chiefly of the 15th centy.; the appearance of the population, which seldom exceeds 100 souls, bears sufficient evidence of the prevalence of malaria. The Church, dedicated to the Virgin and to St. Pancrazio, was built in the 15th centy., after the siege by Cæsar Borgia; it contains a fresco of the Coronation of the Virgin, a work probably of that period.

PRIMA PORTA, BY THE VIA FLAMINIA,  
TO THE VILLA OF LIVIA, THENCE TO  
FIANO, BY THE VIA TIBERINA.

This is an agreeable drive, and the road excellent.

On leaving Rome by the Porta del Popolo, we traverse an increasing suburb as far as the Ponte Molle, to which there is a horse-tramway.

The **Ponte Molle**, which crosses the Tiber 2 m. from the city, was first erected (B.C. 108) by the Censor Marcus Æmilius Scaurus, and is memorable in history. It was on it that the envoys of the Allobroges, implicated in the Catiline conspiracy, were arrested by order of Cæcero (B.C. 63), and it was from its parapets that the body of Maxentius was hurled into the river with his spoils,\* after his defeat by Constantine 5 m. higher up on the Via Flaminia. The present bridge was nearly rebuilt by Pius VII.: its foundations, however, are ancient. A tower formerly stood at its N. extremity to defend the passage, which has been converted into a kind of

\* The story of the 7-branched candelabrum having been thrown into the Tiber after the defeat of Maxentius is a mere legend, founded on no written authority; indeed Procopius states positively that the treasures from the Temple of Jerusalem were carried from Rome to Carthage by Genseric in A.D. 455.



triumphal arch. At one end of the parapets are colossal statues of the Virgin and St. John Nepomucene, at the other of the Saviour and St. John the Evangelist, by *Mocchi*. The Ponte Molle was the scene of military operations on the 14th May, 1849, when the French invading army under General Oudinot, attempted to carry it, but failed, the Romans having blown up its northern arch.

After crossing the Tiber, the line of the ancient Via Flaminia, marked by a ruined sepulchre, ran close to the rt. bank of the river. Following the modern Flaminia a little more inland, over a gentle rising ground for  $1\frac{1}{2}$  m., we pass on the rt. the mediæval Tor di Quinto, which derives its name from being near the 5th m., reckoning from the Capitol; and a short way beyond we cross the openings into the plain of the Tiber, of the valleys of the Acqua Traversa or Crescenza and Inviolatella, up which there are good rides to the Via Cassia and Veii (p. 495). Soon after the plain is bordered on the W. by a ridge of hills, with precipitous escarpments, composed of volcanic conglomerate, which extends all the rest of our way to Prima Porta. Between the 5th and 6th m., an artificial cavern may be seen at the base of the cliff on the l., which once served as a sepulchre, in which were found numerous inscriptions relative to the Nasos, the family of Ovid. The paintings upon its walls, which existed in the 17th centy. have nearly disappeared, and the inscriptions have been dispersed, stone having been extensively quarried along this cliff of late years. From here, on the rt. of the road, a meadow plain extends to the Tiber: in it are several ruined sepulchres that mark the line of the Via Flaminia. It was on this flat that took place the battle, so important in the history of Christianity, between Constantine and Maxentius (A.D. 312), ending in the defeat of the latter. Before reaching Prima Porta the road crosses the *Cremera torrent*, descending from Veii, and soon after that of Prima Porta from *Scrofano*. Here the Via Tiberina,

anciently *Flumentalis*, branches off on the rt. to Procojo and Fiano, and a slight ascent brings us to

**Prima Porta**, the station of *ad Saxa Rubra*, on the Via Flaminia, was in ancient times the first halting-place out of Rome, and 9 m. distant from the *Milliarium Aureum* at the foot of the Capitol. On the heights to the rt. stood the *Villa Veientina* of Livia, in later times known as the *Villa Cæsarum ad Gallinas Albas*, having descended to the successors of Augustus. Although no doubt could exist as to the site of an edifice so often mentioned by ancient authors, it is extraordinary that excavations on it were not attempted until 1863, when amongst the first discoveries was the fine statue of Augustus, now in the *Braecio Nuovo* of the Vatican Museum. Subsequent researches led to the opening of a suite of chambers, richly decorated, which probably formed the lower floor of the imperial villa, one of which was covered with paintings in excellent preservation, representing a garden, in which the plants, flowers, and birds are designed with great accuracy. Amongst the latter a number of white pigeons of the same race as those seen at the present day about Rome.

The history of this villa, and especially of the circumstance from which it derived its name, *ad Gallinas Albas*, is curious. Founded by Livia on one of her paternal estates, it was at first designated as her *Villa Veientina*, from being in the territory of Veii. At a later period it was called the *Villa Cæsarum ad Gallinas Albas*, from a legend recorded by Dion Cassius, Suetonius,\* Pliny,† &c., that an eagle flying over it let fall a white hen (*gallina alba*), which, lighting on the lap of Livia, holding a laurel-branch

\* "Livia olim, post Augusti statim nuptias, Veientanum suum revisenti pretervolans Aquila gallinam albam ramulum lauri rostro tenentem, illa ut rapuerat demisit in gremium . . . tanta pullorum soboles provenit ut hodie quoque ea villa ad Gallinas vocetur."—Sueton. in Vit. Galbæ.

† In villa Cæsarum fluvio Tiberi imposita, juxta nonam lapidem Flaminii Via, qua ob id (the same fact as mentioned by Suetonius) vocatur ad Gallinas.—Lib. xv. 40.

in its beak, was the progenitrix of the race of birds for which it became so celebrated, as the laurel-berries did of the plantations from which the imperial triumphators were crowned. In speaking of the death of Nero, Suetonius states that, on the approaching extinction of the descendants of the Julian line, the white fowls began to pine away, and the laurels to wither, the race of both disappearing with the last of the imperial line of the descendants of Augustus. The villa occupied the table-land above the Osteria of Prima Porta, which is of inconsiderable extent, but in a lovely position, commanding a magnificent View up and down the valley of the Tiber, over a great extent of the territories of Veii and Fidene, with Sabina and its lofty Apennines beyond, and of the Alban and Volscian mountains to the south.

From Prima Porta the Via Tiberina runs parallel to the river, but along the base of the hills, at some distance from the Tiber, as far as Fiano, a poor village which gives a ducal title to the family of Ottonuoni. Before reaching Fiano, the tourist interested in agricultural pursuits can visit some of the large breeding-farms for horses and horned cattle—on the l. the two Procojos, the property of Prince Chigi; and Riano, belonging to Prince di Piombino. At Fiano, which occupies the site of the ancient *Flavinia*, is a large dilapidated mansion belonging to the duke. An excellent carriage-road follows the rt. bank of the Tiber from Fiano to Ponte Felice, passing by Nazzano and Ponzano, at the E. base of Soracte.

#### BRACCIANO AND ITS LAKE.

This excursion takes us 26 m. from Rome, and will well repay the journey. It may be made in 3 hours with a carriage and pair. Bracciano and Vicarello may be visited in the same day. A public conveyance leaves Rome daily from the Albergo dell' Orso, performing the journey in 5 hrs. There is a very fair *Inn* at Bracciano, the *Osteria Piva*.

Leaving home, we follow the high

road to Florence as far as La Storta, a short distance beyond which we turn off to the l. to follow the Via Claudia, which led from the Via Cassia to Cosa. The road passes for the next 5 m. through an uninteresting country consisting of large pasturage farms. At the 14th m. from Rome the Aquasana stream, descending from the hills of Cesano, is crossed, and a mile farther on we reach the Osteria Nuova, very nearly on the site of *Careia*, a Roman station of the Antonine Itinerary. Near here a road branches off on the l. to the large dairy-farms of Santa Maria in Celsano and Casal di Galera. Soon after passing the Osteria Nuova, the Arrone, the outlet of the lake of Bracciano, is crossed, near to where it falls by a cascade over a lava current, into the picturesque valley below. From this place a path of about a mile leads to the deserted village of Galera, which is well worth a visit. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediæval town. Although it is very probable that there was an Etruscan or Roman town there, no ancient remains have hitherto been discovered. The modern Galera has existed from the 11th centy., and its counts in the 12th and 13th were influential lords of the district situated between the lake of Bracciano, the hills of Baccano, and the Via Claudia. In 1226 Galera became possessed by the Orsini family, who held it, with frequent vicissitudes, until 1670. The town has for half a century been abandoned, owing to the increase of malaria, and presents a strange aspect of desolation with its unroofed and abandoned churches and houses, overgrown with rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on 3 of its nearly vertical sides by the deep ravine at the bottom of which runs the Arrone. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and 2 steeples of churches are still erect. The older walls of the 11th

centy. may be seen at the N.W. angle of the town : on these rises the castle of the Orsini, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone, which extends from Galera to below Castel di Guido, on the road from Rome to Civita Vecchia, is extremely picturesque in its upper portion: watered by the perennial stream flowing from the lake of Bracciano, it is fertile, and contains numerous large meadows and pasturage-farms. The bottom of the valley consists of rich meadows, the hills of grazing land, over which rise woods of ilex, cork-tree and oak. The farms of Santa Maria in Celsano and of Casal di Galera, belonging to the Marchese di Rocca Giovane, and lower down of Testa di Lepre, the property of Prince Doria, well repay a visit from those who take an interest in the agriculture of the Roman Campagna.

Beyond the Arrone a carriage-road branches off on the rt. to Anguillara. About 3 m. before reaching Bracciano we enter on a portion of the Roman pavement of the Via Claudia, well preserved for more than a mile; soon afterwards the town and its castle come into view to great advantage. A flat marshy tract, called Lago Morto, from the small pestilential pool that sometimes exists in it, is passed on the l. From here the lake is first seen, with the village of Trevignano on its opposite shore, backed by the conical peak of Rocca Romana. About a mile before reaching Bracciano the road turns to the rt., the Via Claudia continuing in a straight line past the convent of the Cappuccini S. of the town.

Bracciano contains a pop. of 3050 Inhab. From its elevation and being nearly a mile from the lake, its climate is less unhealthy than most places around; it enjoys a certain *degree of prosperity* from its *iron-works, fuel being abundant, and good water-power from the surrounding hills*

for the mills. At the N. extremity of Bracciano, and overlooking the lake, is the baronial Castle, built in the 15th century by the Orsini. They retained possession of it until the close of the last century, when they sold it to the Odescalchi family, from whom it passed into the possession of Don Marino Torlonia, but after some years was re-purchased by the Odescalchi. It would be difficult to find in any part of Europe a more perfect realization of a baronial residence than the castle of Bracciano: it seems made to be the scene of some story of romance, and was the first place in the neighbourhood which Sir Walter Scott expressed an anxiety to visit on his arrival in Rome. It is considered one of the best, although not most ancient, specimens of the feudal castles of Italy, and presents a noble and imposing aspect. Its ground-plan is a pentagon of unequal sides, the longest, towards the town, having 2 lofty towers connected by a machicolated wall; 3 other towers stand on the opposite side towards the lake: the windows are square and small, the walls built of black lava, taken, it is said, in part, from the pavement of the Via Cassia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by 2 round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsini; a decorated outdoor staircase, with some remains of frescoes, leads to the upper story from this court. The interior of the castle in the great hall shows traces of frescoes, att. to F. Zuccherò, forming a kind of frieze of family portraits; beyond this are 2 large rooms, with roofs decorated in the worst style of the 17th centy., and other rooms. The apartments occupied by the owner are small. No visitor to the castle should omit to ascend to the summit, from which the **View** over the lake and surrounding country is commanding; looking S.W. and beneath is the town of Bracciano; beyond it the Capuchin convent in the

midst of a grove of ilexes; on the rt. the valley of Manziana, with the hill of Monte Virginio crowned by a convent behind it; turning towards the lake a rich plain, covered with plantations of olive-trees and vines, extends along its shores, above which rises a thick forest reaching to the summit of the hills that encircle this picturesque basin; in front is seen the mass of buildings surrounding the baths of Vicarello, and farther to the rt. the town of Trevignano upon a promontory jutting into the lake; behind Trevignano rises a remarkable group of hills; the pointed peak in the centre is Monte di Rocca Romano (2026 ft.). To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d' Inferno; and farther still a white line near the lake shows the course of the Pauline aqueduct. The plain through which the Arnone flows from the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and the Monte di Vico, farther E. the ridge of Soracte, and more in the foreground, and extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino, the Ara Mutiæ, at its eastern extremity.

**The Lake**, a beautiful sheet of water, 20 m. in circumference, upwards of 7 m. across, and its surface 540 ft. above the sea, presents all the characteristics of a great volcanic depression; it is the Lacus Sabatinus of the ancients, and derived its name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters. It is famed for its eels and fish.

A road of 7 m. leads N.W. from Bracciano to the village of Oriolo (1207 Inhab.), containing a villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the Acqua Paola

has its sources. The ch. is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th century, and occupies the site of a Roman villa called Pausilypon, built by Metia the wife of Titus Metius Hedonius, as we may see on the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus.

**Bassano di Sutri** is a village of 1962 Inhab., between Oriolo and Sutri, which latter town stands 5 m. N. of Oriolo. It is well worth the walk or ride, although the road is bad, to visit the castellated palace belonging to the Odescalchi family. It is a good specimen of the Fortified mansion of the 16th centy., with moat, and square towers at the corners. Its chief attraction now consists in the remarkably fine but little known fresco paintings, by Domenichino and Albani, which adorn the principal halls, and which are as effective as the celebrated works of the Caracci in the Farnese palace in Rome. The *Sala delle Pitture*, painted by Albani, presents on the vaulted ceiling a magnificent composition of the *Fall of Phaeton*. In the compartments of the walls are the *Toilet of Venus*, a fine group of *Syrens, Galatea with Tritons and Nymphs, A Satyr drinking*, &c. In the room painted by Domenichino the principal subject is a beautiful composition comprising numerous figures, and entitled the *Sacrifice*. It is balanced by *Diana, her Nymphs and Acteon*.

A good road leads from Bracciano to the baths of Vicarello and Trevignano, round the N. shore of the lake. On this road is the ch. of San Liberato, distant about 2 m. from Bracciano.

**Vicarello** derives its name probably from Vicus Aurelii: it is remarkable for the ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the *Aquæ Aureliæ*, which some antiquaries have identified with the *Aquæ Apollinariæ* of the Antonine Itinerary. These waters are much frequented, being sul-

phureous, and efficacious in cutaneous and rheumatic affections; their temperature is about  $113^{\circ}$  Fahr.; they are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an insalubrious region, they can only be resorted to in May and June. In 1737 these baths were given by Clement XII. to the College of German Jesuits, who did much to render them available. Several very interesting antiquities were discovered here in clearing out the ancient reservoir, which are noticed in our description of the Kircherian Museum (see p. 355). In the middle ages Vicarello was a fortified village belonging to the monastery of S. Gregorio on the Caelian. It is supposed to have been ruined in the contests of the Roman barons with Cola di Rienzo. About 3 m. from Vicarello is

**Trevignano**, a picturesque village of 749 inhab., situated on a projecting rock of lava, and crowned by the ruins of a castle of the 13th centy. It occupies the site of the Etruscan city of Trebonianum, of which some remains of walls are still visible. Trevignano is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th centy. The Orsini were besieged here in the 15th centy. by the Colonnas and by Caesar Borgia, who took the castle and sacked the town, which never afterwards recovered. From Trevignano a road leads through the deep ravine called the Val d' Inferno to the *Casale di Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciaccappa, on the western side of the more extensive one of Baccano. There is also a good road from Trevignano to the stat. of Sette Vene, 25 m. from Rome on the Via Cassia.

About 5 miles beyond Polline we cross the Arrone, the outlet of the lake of Bracciano; beyond which is **Anguillara** (which may be reached by boat, from Trevignano), probably a corruption of Angularia, from its situation on a lofty insulated rock above the S.E. angle of the lake.

In the 14th centy. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as the counts of Anguillara. Their baronial castle, crowned and defended by towers of the 15th centy., still retains their armorial bearings, two eels, and is remarkable for its successful resistance in 1486 to the army of the duke of Calabria. The ch., dedicated to S. Maria Assunta, is remarkable for its fine view over the lake. In various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark the sites of Roman villas. The deserted ch. of San Stefano, about 2 m. S. of Anguillara, is of great extent, and is considered to belong to a villa of the 1st century of our era. Anguillara is 20 m. from Rome: the road falls into the Via Claudia at the Osteria Nuova. A bridle-road from Bracciano to Corneto passes by Rota, La Tolfa, &c. (20 m.). At the latter place the mines and alum-works will prove interesting to the geological tourist.

**Stigliano** is on the way from Bracciano to La Tolfa, about half-way between Manziana and Rota, and 1 m. on the l. of the road. It is a place now much frequented by the Romans for its mineral waters in the months of May and June. The modern name is derived from *Stygi-anum Vicus*, a place on the Via Claudia. The waters are very efficacious in eruptive diseases, in nervous and scrofulous affections, rheumatism, paralysis, &c. There are five springs — two for bathing and three for drinking. The temperature of the Bagno Grande, varies from  $95^{\circ}$  to  $104^{\circ}$  Fahr., of the Bagnarello from  $140^{\circ}$  to  $158^{\circ}$ . The waters contain sulphates, carbonates, and muriates of lime, magnesia, soda, and iron, smaller proportions of salts of ammonia and iodine, and sulphuretted hydrogen gas.

Decent lodgings, with a good table-d'hôte, can be obtained here during

the bathing season; and Dr. Fedeli, an eminent medical man from the capital, attends at intervals. The distance from Rome is 33 m., from Bracciano 9, and a public conveyance starts every morning. After the middle of July it would be dangerous to remain at Stigliano, owing to the prevalence of malaria, although the place is upwards of 700 ft. above the level of the sea.

### § 5. SEA-COAST EXCURSIONS.

#### PORTO AND FIUMICINO.

This excursion is most easily made by rail. The line branches off to the l. from the Civita Vecchia line at Ponte Galera, and the time employed is 1½ hr.

The carriage-road to Porto leaves Rome by the Porta Portese, and follows the ancient Via Portuensis for about 1½ m. to Pozzo Pantaleo (about ½ m. from the P. Portese is the tomb discovered by Sir J. Savile in 1887. See Tombs), at the foot of the Monte Verde, when it branches off to the rt., the *Via Campana* or *Vitellia*, and the Civita Vecchia railway following the plain along the N. bank of the river. Near this road, 5 m. from Rome, on the Monte delle Picche, in the Vigna Ceccarelli, have been discovered some interesting fragments of inscriptions relative to the *Fratres Arvales*.\*

\* The *Fratres Arvales* were a congregation of priests, said to have been formed by the twelve sons of *Acca Larentia*, the nurse of Romulus. The corporation continued to meet until it was suppressed by the Gordians about A.D. 338. It consisted during the Republic and Empire of the most illustrious personages of the day; their object being connected with agricultural occupations of the environs—*Ferri arvos*, as stated by Varro. The ruins discovered in the Vigna Ceccarelli consist of numerous inscriptions, of the remains of a small temple, over which is built the modern Casino of the vineyard. On the hill above was the sacred wood. Here was subsequently excavated a small Christian cemetery, which contained the bodies of Saints Simplicius, Fandanus, and Beatrix, who were hurled into the Tiber from the *Fons Lapidus*, in the reign of Diocletian. The small circular temple was dedicated to the *Dea Dia*, the divinity worshipped by the *Arvales*. A memoir on the discoveries made here, at the expense of the King and Queen of Prussia, has been published by

whose sacred wood appears to have been on the site now occupied by the Magliana railway station. The modern road, which leaves the line of the Via Campana at Ponte Galera, is hilly, crossing several parallel ridges and valleys for 7 m., running at first through a well-cultivated region chiefly of vineyards, which furnish the best wine in the immediate neighbourhood of the city. The extensive farm-buildings of *Magliana* (belonging to the Convent of St. Cecilia), seen on our l., on the site of a *Pradium Manlianum*, enclose the remains of a Pontifical residence founded towards the end of the 15th centy. by Sixtus IV., and afterwards enlarged and adorned by Innocent VIII. and Julius II. It became one of the favourite villa residences of several Popes, and especially of Leo X., who held a consistory in the palace, and there caught his last illness in 1521. Pius IV. also occasionally resided at the Magliana, as we find from his name and arms in various parts, and especially on the magnificent fountain in the court restored by him. Sixtus V. was the last Pope recorded as having lived in this suburban palace, which, after the 16th centy., was abandoned to farmers, who soon destroyed the greater part of the fine works of art it once contained. Some of the frescoes, attributed to Raphael, and certainly of the Perugine school, but greatly injured, were purchased for the French Government by M. Thiers, in 1872.

In the autumn of 1874 the frescoes by Lo Spagna, which adorned the Consistorial Hall, consisting of 10 compartments representing Apollo and the nine Muses, were removed and brought to Rome to be restored. They are now in the Capitoline picture gallery. These frescoes were for many years covered with whitewash; but the buildings having been let to the Civita Vecchia Rly. Company some years ago to lodge their labourers in, the Consistorial Hall

Prof. Henzen (*Scavi nel Bosco Sacro dei Fratelli Arvales*, fol. Roma, 1868), with a Topographic Appendix, by Comm. Lanciani. The inscriptions discovered in the Vigna Ceccarelli, bought by the Government in 1873 are temporarily placed in one of the rooms of the Palazzo.

became a sort of barrack, and the men stuck pegs in the walls to hang their clothes on, and did their cooking on the floor, so that the hall became black with smoke. On their departure the walls were scraped, and then the frescoes came to light again, but the legs of all the figures were injured by the pegs.

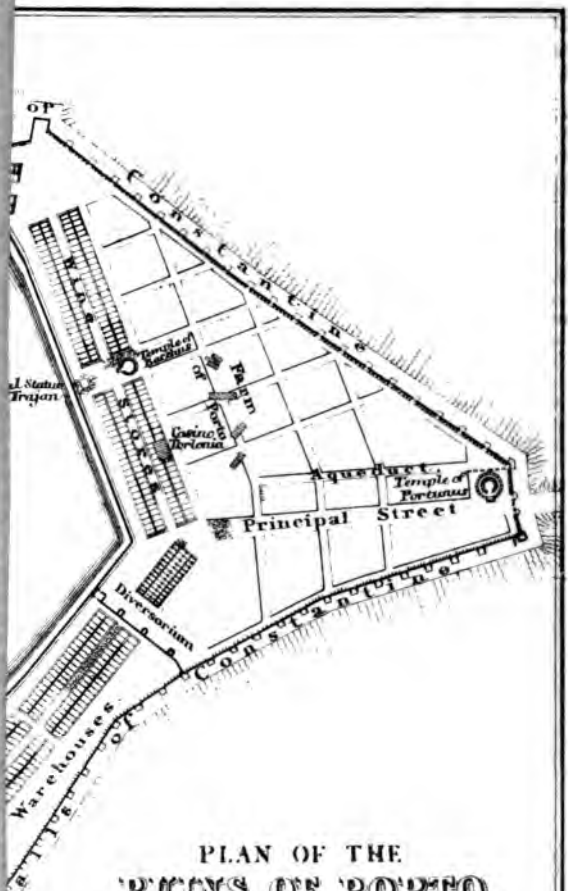
The situation of Magliana is beautiful, in the midst of a fertile country, abounding in game, but in summer the air is pestilential from malaria.

An agreeable drive may be taken to Magliana from the Porta Portese, branching off to the l. from the road to Fiumicino at Pozzo Pantaleo, and following the bottom of the tertiary hills of Santa Passera, parallel to the line of railway to Civita Vecchia. The geologist will be able to study here the relations of the pliocene deposits to the more modern diluvial ones (containing bones of the fossil elephant, rhinoceros, &c., at the Monte delle Picche) in the extensive cuttings made for the railway. In carrying a new embankment along the river some curious Roman constructions to prevent the Tiber's encroachments were discovered.

Beyond the valley of Magliana the road runs over an undulating pasture region, covered with plants of the *Asphodelus*, here called *poruzzi*, 10 m. from Rome the road reaches the top of the last eminence towards the sea, at the *Casale del Pisciarelllo*, from which the View over the Mediterranean, embracing the whole line of coast to near Civita Vecchia on one side (the rt.), and over the Laurentine forest on the other, with Porto, Fiumicino, and Ostia, and the windings of the Tiber below, is particularly fine. At the bottom of the descent we cross the rly. before arriving at the Osteria of Ponte di Galera on the river of the same name, whence a level causeway, 6 m. long, and a rly., lead to Porto. There is a stat. at Porto, and another, 8 min. farther on, at Fiumicino; the last stat. on the line, at the sea-bathing establishment, is reached in 3 min. more,

Porto.—There is no inn here, the whole place consisting of the villa Pallavicini, now the property of Prince Torlonia, to whom the country around belongs, of his extensive farm-buildings of the Bishop's palace, and the cathedral of Santa Rufina.

Before reaching the farm-buildings is a large circular brick ruin on the l., supposed to have been a temple dedicated to Portamnus, the divinity of ports and harbours; from the style of its masonry it appears to date from the time of the Antonines; beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of the town towards Rome; they extend to the ancient port, which they enclosed as well as the buildings that surrounded it. After passing the farm-buildings, and opposite the Villa Pallavicini, on l. and close to the road, has been placed the very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient port; it states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels to it from the then existing branch in A.D. 46. The following is a copy of this curious record:—  
TI . CLAVDIVS . DRVSI . F . CAESAR—AVG .  
GERMANICVS . PONTIF . MAX . — TRIB .  
POTEST . VI . COS . DESIG . IIII . IMP .  
XII . PP—FOSSIS . DVCTIS . A . TIBERI  
OPERIS . PORTVS—CAVSSA . EMISSISQVE  
IN . MARE . VRBEM .—INVNDATIONIS .  
PERICVLO . LIBERAVIT . A short way beyond this we pass under a gate, now called the Arco di Nostra Donna, from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, and surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of Trajan. It communi-



PLAN OF THE  
**RUINS OF PORTO,**  
with the  
LATEST EXCAVATIONS.

Scale: 7-10 inches to One Mile.





ated with the Port of Claudius (see below) on the N.W. side. Its circuit, still nearly entire, measures 2400 yds.; the greatest depth of the water in it now scarcely reaches 10 ft. Further on and between the Portus Trajani and the river is the mediæval Castle of Porto, now the Bishop's palace, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The ch. of Santa Rufina offers nothing of interest, except its bell-tower of the 9th or 10th century.

The situation of Porto, and the great hydraulic works of which it was the centre, are worthy of examination by those interested in the engineering works of Imperial Rome.\* Ostia, the port of Rome from the earliest period, not where the modern Ostia lies, but where the ruins are seen 1 m. lower down the river; thence the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, whilst its current became so impeded by the extension of its delta as to threaten Rome with inundation. A new port and a more rapid fall of the river to the sea became necessary. Projected by Augustus, these works were not executed until the reign of Claudius, in the middle of the 1st centy. The Portus Claudii consisted of a vast harbour opening directly on the sea to the N.W., encircled by 2 piers, with a breakwater, to protect the entrance, surmounted by a lighthouse. This port, owing to the enormous increase of trade, soon became too small, in consequence of which an inner one was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be traced in the meadows to the N. of the hexagonal dock of Trajan. The second object, to afford an increased fall to the Tiber, was effected by cutting a canal by which its waters reached the sea in a direct

line; and it is to the latter great work that the above mentioned inscription particularly refers. A second canal was subsequently added, connecting the basin of Trajan with the Tiber and Rome.

A new canal from the Tiber was substituted for the old double *Fossa Claudiana*; this forms the N. arm of the river, or the Fiumicino, which extends from beyond Porto to the sea, and is now the only navigable one. The space between the Fossa Trajani, as this canal was called, and the old channel of the Tiber, the Fiumara Grande, constitutes the alluvial tract called the Isola Sacra, a name probably derived from its having been granted by Constantine to the ch. of SS. Peter and Paul at Ostia. Opposite to Porto, from which it is reached by a ferry-boat, is S. Ippolito, with a good mediæval bell-tower; scarcely anything remains of the ch. to which it belonged, dedicated to one of the first bishops of the see. From here a path of about  $1\frac{1}{2}$  m. leads across the Isola Sacra to Ostia, crossing the larger branch of the Tiber at the Torre Bovacciana by a ferry-boat: but pedestrians must be careful to follow the *Staccionata*, or rails, as the cattle on the island are extremely savage.

#### FIUMICINO.

A road of 2 m. leads from Porto to Fiumicino. The ruins on the rt. belonged probably to the warehouses, or *Horrea*, of the Port of Claudius; some massive constructions are seen on the l. bordering the Fossa Trajani; the point to which they extend towards the W., about 1000 yds. from Porto, marks the limit of the sea-shore at the time they were constructed, in the 3rd centy. Fiumicino, which derives its name from the canal on which it stands, is of recent origin, and contains in winter nearly 300 Inhab. On the canal are moored numerous coasting-vessels on their way to and from Rome. There is a fair *Inn* at Fiumicino, and the place is a good deal resorted to in the spring by the Romans, and particularly in May, during the quail-shooting sea-

\* We must refer such persons to the descriptions of Fea, Canina, and Lanciani, the last of whom superintended the excavations made by Prince Torlonia in 1864-1870.

son, these birds arriving in immense numbers during their northern migration on this part of the coast. The convenience of rly. communication, and the recent construction of an establishment for sea-bathing, has much increased the intercourse between Fiumicino and the capital. At the W. extremity of the village is a massive castle, built in 1773 by Clement XIV. It was then on the borders of the sea, but was, in March, 1858, 319 yds. from it:\* it is garrisoned by a few Customs officers. On its summit is a lighthouse. The entrance to the river is narrow, between 2 piers erected on piles. On the bar there is seldom above 6 ft. of water. The View from the summit of the castle is very fine, extending from Cape Linario, S. of Civita Vecchia, to Cape Circeello, and in clear weather to the Ponza Islands; whilst inland the panorama of the Volscian, Alban, and Sabine Mountains, with the valley of the Tiber and the Campagna in the foreground, is unequalled. On the opposite or S. bank of the canal are a large dilapidated palace of the Popes, now the property of Count Bennicelli, a church, and a dismantled mediæval tower, which in former days stood also on the sea-shore. At this part of the coast the land gains on the sea at the rate of more than 10 ft. a year.

On leaving Fiumicino, crossing by the bridge of boats, the tourist may proceed to Ostia, traversing the Isola Sacra, 3 m. (see p. 514), and the Tiber by ferry-boat, to Torre Boacciano at the W. extremity of the ruins of Ostia. The Torre di S. Michele, lower down the river, on the l. bank, is a large fort, and an interesting landmark, as it shows the extent of the increase of the delta in modern times, having been erected in 1569 at the then mouth of the river: it is now about 1840 yds. distant from the sea.† It has been converted into a lighthouse.

\* Or more accurately 291½ mètres (318,½ yds.) from the centre of the tower to low-water mark on the N. side of the entrance, from a survey executed by the Captain of the Port, April 1, 1857.

† It has been ascertained from accurate data

EXCURSION TO OSTIA, CASTEL FUSANO, TOR PATERNO, PRATICA, AND THE COAST OF LATIUM, TO ARDEA, PORTO D'ANZIO, AND ASTURA.

A light vehicle will be required, as the roads beyond Castel Fusano are very heavy. Ostia may be made the first night's resting-place, Ardea the second, and Porto d'Anzio the third, from which Astura can be visited; beyond the latter there is nothing to repay the fatigue and risk of a journey through the marshy district which extends to Monte Circeello.

This excursion is very interesting from its fine scenery and classic associations, but as the roads through sea-side forests are very bad, and the taverns can offer but miserable accommodation, it is more adapted for sportsmen or pedestrians, than for parties with ladies.

TO OSTIA BY WATER.

The trip by *Steamer* down the Tiber to Ostia is very interesting. The banks of the river abound with ancient Roman quay constructions, paved roads, and tombs, probably those of maritime men, of which there are good specimens on the rt. bank, near the Capo dei due Rami. Opposite the Casale di Dragone are fine remains of Roman jetties, in stone and reticulated work; and ½ m. before the Fiumicino canal the ancient buttress piers on the rt. bank indicate the mouth of Trajan's canal. The run down takes 2½ hrs., and the return 3½, when the steamer tows no vessels, but only makes a passenger-trip.

Members of the Roman rowing clubs (Canottieri del Tevere) and their friends sometimes row down to Ostia with 4 or 6 oars in three or four hours, and afterwards to Fiumicino, returning thence to Rome by evening train. A six-oared boat may also be hired by strangers at the strand on the l. bank of the river, just below Ponte

that the delta of the Tiber is extending at present at the rate of 12½ feet annually between the mouths of its two branches and along the W. side of the Isola Sacra.

dei Fiorentini, for the excursion, with two men to bring it back, for about 30 fr.

OSTIA is 15 m. distant from Rome. A carriage for 4 persons to go and return in the same day may be hired for 30 fr. The journey from Rome will occupy 2½ hrs. The road leaves Rome by the Porta di San Paolo, passing under the railway viaduct about 500 yds. beyond the gate, and follows the Via Ostiensis, running near to the l. bank of the Tiber for a great part of the distance. Opposite the basilica of St. Paul, a cross-road, or *diorticulum*, to the Via Latina strikes off to the l., and soon afterwards that leading to the Tre Fontane; in the angle between it and the road to Ostia ruins of the *Vicus Alexandri* have been discovered, the place alluded to by A. Marcellinus, in his account of the landing of the great obelisk of Thothmes IV., brought to Rome by Constantius. At the spot where our road approaches nearest to the river is a pier, called the *Porto di Pozzolana*, from which is shipped the *pozzolana* found in great quantities in this neighbourhood. From here for the next 2 m. the road runs close to the Tiber. At Tor di Valle the Rivus Albanus, which has its source from the emissarium of the lake of Albano, is crossed near where it empties itself into the Tiber. Near this the ancient Via Laurentina, still used as the carriage-road to Castel Porziano, Decimo, and Pratica, branches off on the l. A very extensive plain of pasturage-land extends on the rt. to the Tiber. At the distance of 9 m. from Rome, before reaching the *osteria* of *Mala-fede*, we cross the river of Decimo, a considerable stream; and 1½ m. further a valley, traversed by the *Ponte della Rifolta*, an ancient viaduct built of blocks of lapis albanus, in the same style, but on a lesser scale, as the Ponte di Nono, on the Via Prænestina. It dates probably from the 7th century of Rome, and has a portion of the ancient pavement preserved. From here the road gradually ascends, until it gains the summit of the *pliocenic line of hills*, marking the con-

temporary line of coast, now called Monti di S. Paolo, from which there is a beautiful view over the delta of the Tiber and the sea. The pine-forest on the l. belongs to the estate of Castel Fusano; then follows modern Ostia, with its fine medieval castle; the l. branch of the Tiber, called the *Fiumara Grande*; the *Isola Sacra*, with the ruins of the ch. of St. Ippolito. Fiumicino is seen near the mouth of the north channel, on the banks of which are Porto and the remains of Trajan's harbour. As we draw nearer to Ostia we discover the salt-marshes which Livy mentions as having existed in the time of Ancus Martius. The modern causeway, built on the line of the old aqueduct, crosses the marshes extending beyond the woods of Castel Fusano. At the end of the causeway stands the **Modern Village of Ostia**, situated at the bend of a channel through which the river ran at a remote period, about ¼ m. E. of the present one: this channel is now converted into dry land. It is in the curve formed by this bend that some antiquaries place the ancient roadstead, while others recognise it in the semicircular bank of sand near to Torre Boacciano. This locality is historically famous for the exploit of the Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour. This exploit is well known by the indignant denunciation of Cicero in his oration "*pro Lege Manilia*:"—*Numquid ego Ostiense incommodum atque illam labem atque ignominiam reipublica querar, quam prope inspectantibus vobis classis ea, cui consul populi Romani prepositus esset, a prædonibus capta atque oppressa est.*

It is one of the most picturesque, although melancholy, sites near Rome. The population scarcely numbers, even in winter, 500 Inhab.; and during the summer, when the neighbouring coast is afflicted with malaria, this small number is still more reduced. Ostia gradually decreased in prosperity during the 6th and 7th centuries, and in the 8th cent. it was completely destroyed by the Saracens. In order to

save the few inhabitants left from further incursions a new fortified town was founded by Gregory IV. in A.D. 830, as we learn from Anastasius in his life of that Pontiff. This pope surrounded it with walls, and it is mentioned in ecclesiastical documents of the period under the name of *Gregoriopolis*. Anastasius, however, especially states that the new town was built on the site of the ancient city, and recent excavations have led to the inference that *Gregoriopolis* stood within the circuit of the ancient walls, towards *Porta Romana*, instead of occupying, as supposed by Nibby and other topographers, the site of the mediæval *Ostia* which still remains. In the pontificate of Leo IV. (A.D. 845-856), it became memorable for the defeat of the Saracens, which Raphael has represented in the *Stanze* of the Vatican. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as 1408, when it was besieged and taken by Ladislaus king of Naples, by whom it was retained until 1413. The fortifications were subsequently repaired by Martin V., whose arms may yet be seen on the walls. About the same time Cardinal d'Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present *Castle*, which was built and fortified by his successor, Cardinal Giuliano della Rovere, afterwards Julius II., from the designs of Sangallo, who lived at *Ostia* for two years in the service of the cardinal. This castle, the picturesque fortress of modern *Ostia*, consists of a massive circular tower in the style of the 15th centy., surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the della Rovere family (an oak, *Robur*), with an inscription in honour of the founder, are still seen over the gate. Baldassare Peruzzi was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of 3 centuries. It became memorable for the cardinal's gallant defence of it from

1492 to 1494, and for his defeat of the French troops, who had landed and occupied it in the previous year. He also built as an additional defence the *Torre Boacciano*, lower down the river, and continued to improve and strengthen the town after his accession to the pontificate. The appearance of the fortress of *Ostia* is still exceedingly picturesque. It is now converted into a Museum for the exhibition of objects of art and antiquity found in the ancient city (see below). Modern *Ostia*, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. reopened the rt. branch of the *Tiber*, precisely as the ancient city had been by the construction of the port of *Claudius*. It now contains nothing to detain the traveller except the castle and the cathedral of *St. Aurea*, rebuilt by Cardinal della Rovere from the designs of Baccio Pintelli: some of the trophies of his victory over the French are preserved in it. The bishopric of *Ostia* is one of the most celebrated in the Catholic World: according to the tradition of the Church, it was founded in the time of the Apostles, while other accounts refer its establishment to the pontificate of S. Urban I., A.D. 229, and regard S. Ciriacus as its first bishop. From the earliest times the pope, when not in priest's orders at his election, was ordained by the bishop of *Ostia*, who is always the dean of the Sacred College. The see was united to that of *Velletri* by Eugenius III. in 1150, and is still held in conjunction with that diocese. In the hall and on the stairs of the Bishop's palace are some specimens of ancient sculpture, and numerous inscriptions, both pagan and early Christian, discovered amongst the ruins of the Roman port. It was here that *Monica* the mother of *St. Augustin* died.

*Ostia*, according to the testimony of the Latin historians, was founded by *Ancus Martius* as the port of *Rome*, and for many centuries was the place of embarkation of important expeditions to the distant provinces of the Roman world. Of these the most remarkable

were those of Scipio Africanus to Spain, and of Claudius to Britain. The port, however, had, during the republican period and the beginning of the empire, become seriously affected by the alluvial deposit of the river; and in the time of Strabo the channel was almost entirely choked up. But in spite of the removal of the harbour to Porto, the fame of the Temple of Castor and Pollux, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Porto gradually led to the ultimate decay of Ostia, and in the time of Procopius it had lost its walls and was all but deserted. From the incursions of the Saracens in the 8th century Ostia, which once contained 80,000 Inhab., fell into a state of complete ruin. Its magnificent buildings supplied marbles for numerous lime-kilns during four or five centuries. When Poggio Bracciolini, the historian, visited Ostia, with Cosimo de Medici, they found the villagers occupied with burning an entire temple into lime, and no doubt an immense number of antiquities must have been consumed since the period of their visit. Regular excavations were only begun at the end of last century. Among the earliest explorers were our countrymen, Gavin Hamilton, and R. Fagau, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum, were brought to light. Popes Pius VI. and VII. enriched the Vatican Museum with the splendid results of their researches during several successive years. Cardinal Pacca, then bishop of the see, and Signor Cartoni, in 1824, undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result of their researches was the discovery of numerous inscriptions and some sarcophagi, one

of which, in white marble, covered with good bas-reliefs representing Diana and Endymion, is now at Felix Hall, in Essex, the seat of Sir T. S. Western. The other marbles and inscriptions were removed and preserved in the Vigna Pacca, outside Porta Cavallegieri, and in the staircase of the episcopal palace in modern Ostia. The regular excavations of the ruins, directed on a scientific plan, were inaugurated in 1854 by Pius IX., under the direction of Visconti. The Italian Government bought the land from the bishopric in 1871, and has entrusted the direction of the excavations successively to the Commendatores Rosa and Lanciani.

Beginning our survey at St. Sebastiano,  $\frac{1}{4}$  m. from the Castle of Saugallo, we come upon the pavement of the Via Ostiensis, leading to Rome, lined with tombs on each side. One of them is particularly worth notice, a huge marble sarcophagus with its cover, which belonged to a certain Sextus Carminius, a Decurion of Ostia: it is very similar in form to that of Vibius Marianus on the Via Flaminia, and probably of the 3rd centy. In front of the gate, of which only the threshold and the base of the jambs remain, is a square, ornamented with a semicircular fountain. Another fountain is seen 84 yds. within the gate. At the corner of the street leading from this square, in the direction of Laurentum (or Castel Fusano), are the ruins of a small building, with rows of *cellæ* and coarse mosaic pavement, once occupied by a corps de garde, as shown by some *tabula lusoria*, dug up on the spot. Following our route in a western direction, the pavement of the main street leading to the Forum of Vulcan is well preserved: under it runs a large leaden pipe, for water, impressed with the mark *Colonorum colonia Ostiensis*. On the rt. are shops and private dwellings, not yet excavated. On the l. runs the mediæval wall of Gregoriopolis, built with fragments of every description, filling up the openings of doors and shops of the old Roman houses. At a distance of 275 yds. from the gate the main thoroughfare turns to the rt., and

the modern path leading to the Forum crosses the ruins of a large private house, with a peristylum of columns of tufa, once covered with painted stucco. The square room opening on the S. side of the porticus is considered to be a summer triclinium.

The ruins, rt., between our path and the river, mark the site of the Theatre, the Temple of Ceres, the Mithraic Temple, &c. (see below).

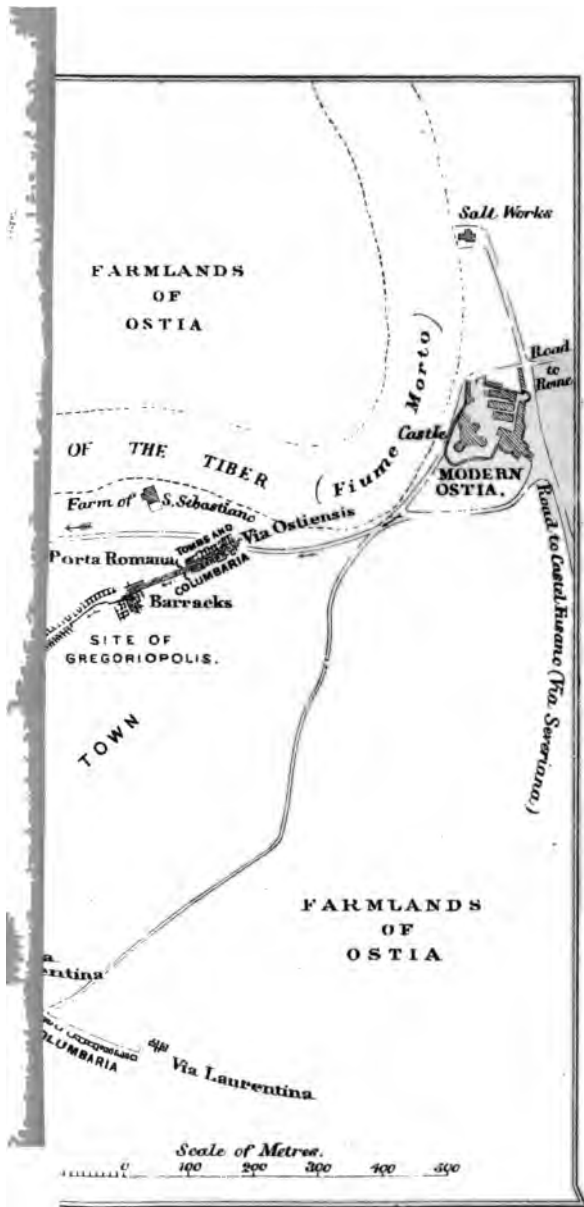
300 yds. beyond the house above-mentioned, the path reaches the S. end of the Forum (of Vulcan), the architectural disposition of which bears a striking resemblance to the Forum Palladium of Rome. It was excavated in the beginning of the present century, and subsequently filled up again. It was surrounded on 3 sides by a porticus of carystian and cipollino columns, 3 ft. in diameter; the length of the parallelogram being 220 ft., the width about 120. The south side was bounded by the high road leading from the Porta Romana and the theatre, to the imperial house and docks. The great Temple, dedicated to Vulcan, occupies the opposite end of the Forum. It is a fine structure of red bricks, of the time of Hadrian, raised on a platform approached by a flight of 29 steps. The threshold of the cella is formed by a single mass of African marble, of enormous size, but unfortunately injured by fire. The cella itself, once cased in slabs of coloured marbles, is ornamented with 6 niches, 3 on each side, for the reception of statues. The altar is almost entire. In front of the cella stood an hexastyle pronaos of fluted columns of white marble, about 3 ft. in diameter; and the pavement was composed of slabs, 6 ft. long and 3 wide. The huge fragments of entablature lying scattered around seem to belong to a restoration of the temple by Septimius Severus. Beneath the cella are extensive vaulted chambers, entered from the rear of the temple, and deriving light from 8 loopholes, the lintels of which are made with blocks bearing earlier inscriptions. The pavement is of fine opus spicatum.

Between this noble building and the river runs a wide street, 120 yards

long, with a porticus of brickwork on either side; upon it open several shops, built on an uniform scale and size, and ornamented with cornices of terra-cotta. The buildings on each side are supposed to be warehouses, Ostia being famous for its immense granaries, in which the yearly supply of corn for the population of Rome was stored. The white building on the rt. of this street, is called *Casone del Sale*, from having been a magazine for salt. Here is the house of the custode of the excavations, formerly the museum.

Resuming our survey to the W., we cross another street parallel to the street of Vulcan, and consisting of warehouses 2 stories high. Nothing can surpass the picturesque effect of these beautiful ruins, and the preservation of their details. On a wall between two doors, there is a tablet in terra-cotta mosaic, a sort of advertisement of the trade of the place. The ancient road following the embankment of the river has been carried away by successive floods and the encroachment of the stream. The modern path runs for a length of some 200 yds. across the fields, until it falls again into the old line, which may be called the Street of wharfs. On the river-side are warehouses, the floors of which, as well as the thresholds of the doors, are raised 3 ft. above the pavement of the street, to facilitate the loading of carts. On the opposite side the ruins seem to belong to private houses of tradesmen, as their ground-floors and cellars are generally adapted for the reception of merchandise. One of these is particularly interesting, for its excellent preservation. It is a square room 36 ft. long and 28 wide, with 6 rows of large earthen oil-jars, 4 ft. in diameter, and each bearing the mark of its capacity; they are all sunk deep into the sand. Another store, belonging to the same house, is vaulted over, and has two circular openings for elevators.

About 300 yds. further down, the street bends to the l., increasing in width so as to leave a spacious sidewalk. Here is a well-preserved







puteal of marble, the lip of which is deeply marked by the friction of bucket-ropes. The water of the well is excellent, notwithstanding the vicinity of the sandy river.

A few steps further is the postern entrance to the Imperial Palace, ornamented with Corinthian columns of grey granite. This fine building, the most interesting of all the monuments discovered up to the present day, was long supposed to be the *Therma*, which Antoninus Pius is known to have constructed at Ostia. But an inscription discovered by Comm. di Rossi, in the manuscripts of Ennio Quirino Visconti, preserved in the Bibliothèque Nationale in Paris, describing the grant made by Commodus of a ground-room of the imperial residence at Ostia, for the worship of Mithras, followed by the discovery of the small Mithræum itself, leaves no doubt as to the origin and purpose of this building.

The state entrance opens on the main street, which led from the Porta Romana to the Temple of Vulcan, and thence to the sea, running parallel to the river at a distance of some 150 yds. from its left bank. But the present state of the excavations obliges us to make our survey, beginning at the opposite end. The plan of the building resembles exactly that of the larger dwellings at Pompeii. The vestibule *Ostium*, ornamented, as stated above, with granite pillars, opens on a little *atrium*, having on each side bathing-rooms of great magnificence. The one on the l. is evidently a *piscina*, or cold swimming-bath, with steps leading down to it. The walls are pierced with 9 niches, in one of which was discovered the finely-draped female statue, No. 83 in the *Braccio Nuovo*, at the Vatican, restored as Ceres. The *apodyterium*, between the *piscina* and the *atrium*, supported by columns of giallo antico, had a polychrome mosaic pavement of great beauty, some specimens of which are now preserved in the Lateran Museum. Other, but smaller, rooms open on the rt. of the *apodyterium*, which were evidently hot or vapour baths, from the numerous earthen pipes built into the walls com-

[Rome.]

municating with the *hypocaustum*, or heating apparatus, beneath. On the floor of these hot-air chambers are good mosaics of genii riding upon dolphins, sea monsters, gladiators, &c.

The bathing apartments open on a large peristylum, surrounded with columns of brickwork, coated with stucco. The mosaic in the centre represents the plan of a labyrinth, enclosed by battlemented walls, with 4 towers at the corners, and a corresponding number of gates. The centre of the labyrinth is marked by the well-known representation of the lighthouse of Porto. On the S. side is a small fountain, and near it the entrance to the *fauces*, leading from the peristylum to the atrium, which was decorated with Corinthian pillars of granite and a semicircular fountain. Near the doorway of the principal vestibule is a terra-cotta relief, built into the wall, representing Silvanus Dendrophorus, the protecting divinity of Roman houses. In the body of the building, between the atrium and the peristylum, and on the l. of the *fauces*, is the **Small Mithræum** (mentioned above), discovered in the spring of 1860, and supposed to be the same for which Commodus granted room in his palace. It consists of a small oblong room with a niche at the extremity, in the centre of which is the sacrificial altar, bearing the name of CAIUS CELIUS HERMEROS ANTISTES HUIUS LOCI, who erected it DE SUA PECUNIA: this niche is approached by a flight of steps. On each side of the altar were found statues of priests of Mithras, with Mithraic reliefs; in front is the circular depression which received the blood of the sacrificed victims. On the mosaic floor is a double inscription to the divinity by a certain L. AGRIVS CAEBENDIO, who lived in A.D. 162, the first year of the reign of Marcus Aurelius.

Several painted chambers have been opened in the vicinity of the Mithræum, and on a stair leading from it to an upper story a niche with a coloured mosaic of Silenus, now in the Lateran Museum.

West of the palace, and separated from it by a narrow lane, are some

2 L

huge vaults, with an arcade in the front, of good opus quadratum, supposed to be the *Navalia*, or arsenal, constructed or restored by C. Marcius Censorinus, prætor of Ostia, A.U.C. 417, and represented on one of his coins. The foundations are built at a depth of some 6 ft. below the level of the sea. Between the *Navalia* and the Torre Boacciano are extensive but shapeless ruins, of the time of Septimius Severus, who also opened the Via Severiana, leading from Ostia to Laurentum, Ardea, Antium, and Terracina. This district was excavated by Mr. Fagan, in 1797. The discovery of the fine statues of Fortune and Antinous (in the Braccio Nuovo of the Vatican), the three figures of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the fruits of these researches. The view from the summit of the Torre Boacciano commands the course of the branch of the Tiber by which Æneas is said to have entered Latium. The well-known description of Virgil still applies to the locality in all respects.

"Janque rubescebat radis mare, et æthere ab alto

Aurora in roseis fulgebat lutea bigis :  
Cum venti postere, omnis que repente resedit  
Flatus, et in lento luctantur marmore tonsæ.  
Atque hic Æneas ingentem ex æquore lucum  
Prospicit. Hunc inter fluvio Tiberinus ameno,  
Vorticibus rapidis, et multâ flavus arenâ  
In mare prorumpit : varæ circumque sup-  
praque  
Assuetæ ripis volucres et fluminis alveo  
Æthera mulcebant cantu, locoque volabant.  
Flectere iter sociis, terraque advertere prorsus  
Imperat, et lætus fluvio succedit opaco."

*Æn.* vii. 25.

About a mile below Torre Boacciano, and midway between it and the mouth of the river, is another tower, called the Torre di San Michele, an octagonal edifice built in 1569 by Pius V., now a lighthouse (see p. 508).

[Near the Torre Boacciano is a ferry to Isola Sacra (beware of wild cattle, see p. 555), a sandy tract 9 m. in circumference, lying between the two branches of the Tiber. It

was converted into an island when Claudius excavated the canal of Porto. Procopius is the first writer who calls it *Sacra*; it is supposed that this name was given to it from the donation of the district to the church of Ostia by Constantine.]

To complete the survey of the excavations, we must now return to the Forum of Vulcan and describe the monuments existing along the Via Severiana, the public baths (*Thermae*) discovered near the so-called Porta Marina, and the Mithraic Temple, Theatre, and Temple of Ceres.

At the southern end of the Forum, in front of the Temple of Vulcan, a path branches off in a S.E. direction which leads to the area and Temple of Cybele. This area, or *campus sacer*, has the form of a triangle, with a porticus of brick columns on the S. side. Near the well of reticulated work, at the E. extremity of the porticus, there is a small recess, with a raised step in the centre, on which the beautiful statue of Atys, now in the Lateran, and the bronze statuette of Venus Clotho, were discovered in 1869. The substructions of the temple are seen at the opposite end, behind which is the *Schola*, a triangular open space, with seats round the walls, and an altar in the centre painted red. The *Metroom*, or meeting-place of the *Cane-phori Ostienses*, was discovered in the same year, 1869, on the side of the *campus sacer*, facing the porticus. Its mosaic pavement was ornamented with emblems and mystic representations of the worship of the Phrygian goddess; the inscriptions commemorating many offerings of silver statuettes have been removed to the Museum in the Castle. Coming back to the road, which is lined with *tabernæ*, we see the foundations of the Porta Laurentina, not far from the entrance to the Campus Sacer. Beyond the gate are several tombs and columbaria, which, although discovered in a perfect state of preservation, are now much dilapidated.

The *Thermae* are reached by a path leaving the street of warehouses near

house of the custode in a S.W. direction. The halls excavated up to present day appear to have been as *piscinæ*, or cold baths. Marble steps line the base of the walls, and the floors of the basins are of black and white mosaic, representing sea monsters, nereids, etc. Returning



BUILDINGS DISCOVERED IN 1886 BETWEEN THE THEATRE, AND TEMPLE OF VULCAN (OSTIA).

LEGEND.

- A. House probably of L. Apuleius, Marcellus.
- B. Mithraic Temple.
- C. Four tetrastyle temples on the same terrace.
- D. Workshops.
- E. Street and Piazza.
- F. Ancient *piscina* used as corn store under the Empire.

- |               |  |
|---------------|--|
| a. Stairs.    | h. Bedrooms.                                 |
| b. Prothyrum. | i. Mosaic pavement.                          |
| c. Atrium.    | k. Mosaic of Nalads on Sea horses.           |
| d. Impluvium. | l. Kitchen with passage leading to Mithreum. |
| e. Tablinum.  |  |
| g. Latrina.   |  |

more to the street of warehouses, passing the house of the custode, such the excavations of 1885-86, were intended to uncover the

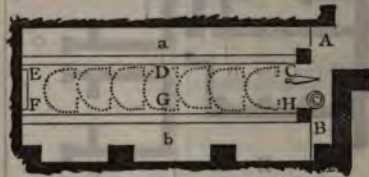
space of about 200 metres in length, separating the theatre from the temple of Vulcan. About half the work was accomplished, revealing 4818 sq.

metres of the ancient city. The buildings discovered, proceeding from E. to W., are a private residence—a *Mithraic Temple* (now protected under a locked shed) communicating with the house—four tetrastyle temples—an industrial establishment—a piazza—a street, and an ancient public reservoir converted into corn stores in Imperial times. Their relative positions are indicated in the accompanying plans, in the indexes of which are also specified the principal details of each construction.

The *Mithraic Temple* is an especially interesting discovery, and although it is to be deplored that all this quarter of the ancient city should have been previously excavated, in the time of Pius

VI., when the chief objects of art and antiquity were abstracted, still we must feel grateful to the directors of these researches for covering up this mysterious place of worship again, without allowing the emblematic mosaic pavement, benches, and walls to be injured.

It is 35 ft. 4 in. long by 15 ft. 2 in. wide. "The whole of the ground plan is in black and white mosaic. On the right of the entrance is a figure of the Summer Solstice, June 22, with a crow at his feet. On the left is the Winter Solstice, December 22. At the entrance on this side is a well for baptizing the candidates, and opposite the dagger, the symbol of death to those who divulged the secrets. The black and white mosaic



MITHRAIC TEMPLE.

- A. Summer Solstice.
- B. Winter Solstice.
- C. Venus.
- D. Mars.
- E. Saturn.

- F. Jupiter.
- G. Mercury.
- H. The Moon.
- a-b. Seats.
- c. Well for baptizing candidates.

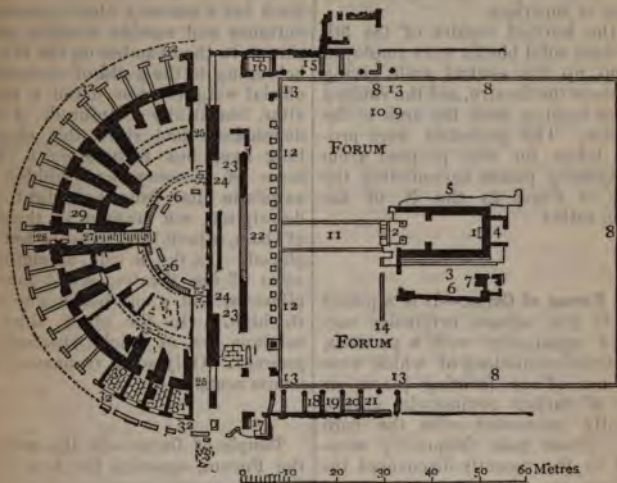
flooring is divided off into seven portions, the steps taken by the initiated to gain the full secrets of the mysteries. These steps were known by the following names:—Corax, Cryphius, Perses, Leo, Heliodromes, Pater, and, finally, Pater Patrum. On the base of the seats are the six great planets, which revolve round the sun, thus representing the days of the week—the Sun, Moon, Mercury, Jupiter, Saturn, Mars, and Venus. On the seats themselves are represented on either side the symbols and stars of each six months, that is, the *twelve signs of the zodiac.*"

E. of the Mithraic Temple we come to the *Theatre* mentioned in the acts

of SS. Quiriacus and Maximus as the spot on which many early Christians suffered martyrdom. The walls supporting the *cavea*, discovered in 1880, are of brick and reticulated work, of the time of Hadrian. The foundation of the theatre may be attributed to the time of Agrippa, its first restoration to Hadrian, its almost entire reconstruction to Septimius Severus and Caracalla, and its final hurried patching up to the times of Honorius. There are traces of the primitive construction in the *scena*, in the corridor which divides it from the orchestra and seats, and in the porticus round the hemicycle, these portions resemble the best

style of brick and tufa work of the Augustan age in the Capitol, and more especially in the Pantheon. The stage was of wood supported on cross walls of brick, in excavating which many fragments of sculpture and

inscriptions were found. Portions of an inscription bearing the name of AGRIPPA Cos. resemble also that over the porticus of the Pantheon, leaving little doubt of the date of the theatre's primitive construction. Of



THEATRE OF OSTIA. FORUM AND TEMPLE OF CERES.

THEATRE.

22. Post scena with cemented pavement.
23. Massive tufa wall of the scena.
24. Suggestum of the scena ornamented with niches.
25. Corridors dividing the scena from the cavea.
26. Marble parapets.
27. Central Ambulacrum.
28. Pedestals of statues used to strengthen the corridor walls.
29. Cemented room used as a sepulchral vault in XVI. cent.
30. Stairs leading to the upper part of the cavea.
31. Room in which a statue of a goddess was found.
32. Semicircular Ambulacrum.

FORUM AND TEMPLE OF CERES.

1. Temple of Ceres.
2. Pronaos with 2 bases and capitals.
3. Water-channel.
4. Later chamber.
5. Marble flags covering water channel.
6. Site appropriated to the Peregrini.
7. Fountain.
8. Travertine channel round the area.
9. Site of pedestal of P. Aufidius.
10. Site of statue of P. Aufidius.
11. Cemented path from Theatre to Temple.
12. S. side of marble colonnade.
13. E. and W. sides of brick colonnade divided by transverse walls into chambers.
14. Lead pipe with 3 inscriptions.
- 16, 17. Chambers containing altars.
- 15, 18, 19, 20, 21. Chambers used as offices by various guilds.

Hadrian's restorations but few traces remain, but we know that he was a liberal benefactor to the colony at Ostia. The most important restorations of the theatre took place under Septimius Severus and Caracalla, and

many fragments of a marble inscription, in his honour, 10 ft. long, were found under and around the arch over which it was originally placed, probably in the year A.D. 196-197. The restorations of the Honorian

period, especially in the *ovata*, are in the worst style, but it is to this period that we owe the preservation of no fewer than 16 marble pedestals of statues bearing interesting inscriptions, chiefly from commercial or industrial guilds of the city to their patrons or superiors.

In the hurried repairs of the 5th cent. these solid blocks were employed to prop up the central arch giving entrance to the theatre, and the vaulted corridor leading from the arch to the orchestra. The pedestals were probably taken for this purpose from the adjoining piazza surrounding the temple of Ceres to the N. of the theatre, called

**The Forum of Ceres.**—It is a piazza about 86 yds. square, originally surrounded apparently with a porticus, the intercolumniations of which were made use of as meeting places or offices of various commercial guilds, especially connected with the corn trade. Those most frequently mentioned in the recently-discovered inscriptions are the *Mensores frumentarii*, also in connection with the name of *Sanctissima Ceresis*.

In these *schola*, or guild meeting rooms, on the E. side of the Forum, are some mosaic scrolls on the pavement which give the denominations of their occupants. Such are Nos. 18 (see plan) of the *Tolonarii*, or excise corps of Ostia and Porto.

19—Of the *Naviculariorum Lignariorum*, or wood-bargemen. Under the inscription is represented the Pharos of Ostia between two barks, one under sail, and the other close-hauled.

20—Of other *Navicularii*, of unknown occupation.

21—Of the *Mensores Frumentarii*, or corn measurers, whose occupation is indicated by a vignette of a figure measuring a bushel of corn.

On the opposite or W. side of the Forum, the chamber 15, occupied by a guild whose name is not mentioned, was distinguished by a mosaic pavement representing a gladiator. On

either side of his helmet was the inscription:—

SPLENDO R · L · T

At the two ends of the S. colonnade are two chambers or guild rooms (16) and (17), of equal dimensions. Each has a masonry altar opposite the entrance and marble benches on the sides. In the chamber on the W. (16), belonging to the guild of *Sacomarii* or official weighers, was found a marble altar, beautifully sculptured. Ancient depredators had rifled this chamber long ago, but fortunately a fallen mass of masonry had hidden this exquisite altar from their sight. For description, see museum in the castle at Ostia, where this treasure has been placed. On the S. side, adjoining the *scena* of the theatre, are 4 masonry pilasters, and 4 marble columns 10½ ft. high. On the other sides the columns are of brick, stuccoed and grooved. Only some truncated fragments remain.

**Temple of Ceres.**—In the centre of the Forum, opposite the axis of the Theatre, are the remains of a temple, 82 ft. x 36 ft. Its form is *in antis*. The walls of the *cella* are truncated near the level of the pavement, which was paved with marble flags. The altar at the end wall was rich in marble ornaments. The *cella* was surrounded lengthways by two steps or seats. The door opening on the *pronaos* is 17 ft. wide. The *pronaos* is composed of two pilasters and two columns, of which the bases and one capital remain. No other remnants of the temple were found except a few drums of fluted columns: the marble steps, probably 16 in number, are missing; the height of the stylobate is 7 ft. above the level of the surrounding Forum. Inscriptions found in Ostia mention the erection or restoration of seven temples, viz. those of Vulcan, Venus, Castor and Pollux, Fortune, Ceres, Hope, and Father Tiber. We know that, in the time of Marcus Aurelius, P. Lucilius Gamala erected a temple here to Ceres at his

own expense, "*Aed. Cereri sua pecunia constituit.*"

The building on the E. of the temple is supposed to have been a guard-house for the corps of *Peregrini* soldiers, from the circumstance of a black marble column having been found in it, with a bas-relief carved halfway up it, representing the genius of the Peregrine camp, as is stated in a fine inscription under it.

**Museum of Ostia.**—Before leaving Ostia the traveller must not omit to see the Museum in the Castle. (The key is kept by the custode at the ruins.)

The main staircase opens rt. from the courtyard. On the wall is an inscription to King Humbert I. Fragments of sculptured marble are arranged on the stairs and landing, including busts and recumbent figures. In the *first* room is a bust of Septimius Severus. In the *second* is an Imperial figure, found in the Forum, wearing a cuirass; the hand is restored, the head is of Vespasian. In the centre of the *third* room is the marble altar found in 1881 in the guild chamber of the *Sacomari*, adjoining the colonnade of the Forum of Ceres. It is nearly 4 ft high and about 3 ft. wide. The subjects sculptured on the sides of the pedestal, richly ornamented with cornices and wreaths, and surmounted by rams' head, have reference to the origin of Rome. In the first scene are the figures of Mars and Venus, drawn towards each other by a flying Cupid; on the left of Venus is a juvenile figure, and on her right, below, is a goose. The scene, on the next side to the right, represents the chariot of the God of War in charge of four graceful winged genii, a beautifully playful composition, under which on the plinth is engraved the date of its dedication,

DEDICATA . K . OCTOBR .

NV . ACILIO . GLABRIONE . C . BELLICO .  
TORQATO . COS

corresponding to the first of October,  
A.D. 124,

The third side, to the left of the first described, shows two Cupids holding the god's cuirass, above are two others supporting in the air his shield adorned with the Gorgon's head, another his lance, and a sixth his greaves. The helmet does not appear in this panoply because in the first scene Mars is represented wearing it. On the fourth side are sculptured the shepherd Faustus, Father Tiber, Romulus and Remus, with the she-wolf and the Roman eagle above.

In the *fourth* room are sarcophagi and inscriptions.

Room *five*, vases and fragments and leaden pipes inscribed. Crossing a terrace we find in room *six* a collection of lamps, in cases.

In room *seven* is a bronze statue of Venus, and some terra-cotta ornaments.

In room *eight* are coins, glass ornaments, and leaden seals. Crossing another terrace is the ascent to the tower from a vaulted circular chamber, 10 yards across. The walls are very thick. The panoramic view from the top of the tower is very interesting.

#### CASTEL FUSANO.

A carriage-road of 2 m. leads from Ostia to Castel Fusano, a castellated casino of the Chigi family. It is prettily situated in the midst of a pine forest. The casino was built in the 17th centy. by the Marquis Sacchetti, and is a good specimen of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with loopholes, and the staircase in the interior is so narrow that only one person can ascend at a time. On the summit are remains of stone figures of sentinels, placed there originally to deceive the pirates by an appearance of protection. The apartments, fitted up in the usual style of the Roman villas, are tenanted only during a few weeks in the spring. In the last century the property was sold by the Sacchetti family to Prince Chigi. A fine avenue



leads from the casino, through the forest, to the shore, paved with large polygonal blocks of lava taken from the Via Severiana. It is exactly a mile long, with eight termini; the space between them representing a Roman stadium. The woods on each side, consisting chiefly of stone-pines and ilexes, abound in game. Unfortunately a high sandbank at its extremity intercepts the view of the sea. The casino is interesting as being not very far from Pliny's Laurentinum, which he describes with so much enthusiasm. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the emperor in whose reign they were set up is carefully effaced; but from his dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest. The proper season for enjoying a visit to Castel Fusano is the spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. From Castel Fusano southwards to the Pontine Marshes extends a vast plain, from which the outfall towards the Mediterranean is barred by a sandy barrier. It is upon this sandy range that grow the fine woods bordering the Mediterranean from the mouth of the Tiber to the Circean promontory.

Proceeding from Ostia towards Porto d'Anzio, we enter the **Laurentine Forest**, that skirts the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes, wild boars, &c. The horseman may make his way through the most picturesque part of the forest from Castel Fusano, and ride along the sands to *Tor Paterno*. This district is utterly deserted, except by sportsmen or char-

coal-burners, whose fires are seen among the dense thickets of the forest:

" Bis senos pepigere dies, et, pace sequestra,  
Per sylvas Teucri mixtique impune Latini,  
Erravere jugis. Ferro sonat icta bipenni  
Fraxinus; evertunt actas ad sidera pinus;  
Robora, nec cuneis et olentem scindera  
cedrum,  
Nec planstris cessant vectare gementibus  
ornos." *Æn.* xi. 133.

#### TOR PATERNO (LAURENTUM),

about 7 m. from Castel Fusano, is a solitary tower, distant about  $\frac{1}{2}$  m. from the shore, inhabited by a few soldiers of the coast-guard. Italian antiquaries for some time identified this spot with the site of Laurentum, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Latinus when Æneas landed on his arrival in Italy. More recent topographers reject that opinion, and fix the site of Laurentum at the farm of Capocotta, 3 miles farther inland, which corresponds better with the description of Virgil, "the Ardua Mœnia" and the "Vasta Palus" beneath, in the 12th book of the *Æneid*. Tor Paterno stands on the ruins of an ancient villa; which there is some reason for regarding as that to which Commodus was sent by his physicians. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by the English cruisers in 1809. The marshy ground round Capocotta is still remarkable for its frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:—

" An Laurentino turpes in littore ranas,  
Et satius tennes ducere, credis, avos?"  
*Ep.* x. 37.

A road through the forest, practicable for carriages, leads from Tor Paterno to Rome by the ancient Via Laurentina, passing through Porcigliano, or Castel Porciano, where there is a royal villa with good preserves for the shooting season. The road continues thence to the Osteria di Malpasso.

The ancient pavement is perfect for several miles, but the roots of trees have displaced many of the large polygonal blocks. The distance to Rome is about 16 m.: there is another but longer route through Decima (both these roads unite at the *Osteria di Malpasso*); and a third from Porcigliano to the *Osteria di Malafede*, on the high road from Rome to Ostia. It will be desirable to obtain a guide at Tor Paterno, through the forest to Pratica, 5 m., as the tracks of charcoal-burners are not always clear between the two places.

#### PRATICA (LAVINIUM).

(There is a small locanda here, where a very poor bed may be obtained.) Pratica is distant about 18 m. from Rome, 3 from the sea-coast, and 7 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum. It is situated on a strip of table-land, about 650 yds. long by 130 broad, connected with the plain by a natural bridge of rock. The modern name is a corruption of *civitas Patricia*, or *Patras*, as it is mentioned in ecclesiastical documents in the 4th century. Perhaps this name records the *Patris Dei Indigetis*, the title by which the Heroum was dedicated to Æneas after he disappeared in the Numicus. Only a few vestiges of the ancient city walls may be traced. Pratica contains a scanty and fluctuating population, as the place is heavily afflicted with malaria. The baronial mansion of the Borghese family, built in the 17th century, contains a few inscriptions discovered on the spot, which place beyond a doubt the site of the Trojan city. Its lofty tower commands a most imposing panorama. The carriage-road from Pratica to Rome joins the ancient Via Ardeatina near la Solfatara, and passes near Vallerano, and by the churches of the Tre Fontane, and the basilica of S. Paolo extra muros. Another road, of about 8 m.,

leads across the country from the Solfatara to Albano.

Between Pratica and Ardea is the torrent *Rio Torto*, identified by modern authorities with the classical Numicus in which Æneas was drowned. Towards its mouth this torrent forms a large marshy tract. Virgil commemorates the "fontis stagna Numici;" and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

"Corniger hanc cupidis rapuisse Numicus undis  
Creditur et stagnis oculuisse suis."  
*Fasti*, iii. 647.

On the rt. bank of this stream is the plain called the Campo Jemini, in which antiquaries place the site of the great sanctuaries of ancient Latium, the *lucus Patris Indigetis*, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. About 3 m. from here, on the sea-shore, is the Torre Vajanica, where several specimens of sculpture were found in 1794, among which a statue of Venus. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum.

#### ARDEA

still retains the "mighty name" of the Argive capital of Turnus, king of the Rutuli, but its population has dwindled down to less than 100 souls:—

"Locus Ardea quondam  
Dictus avis; et nunc magnum manet Ardea  
nomen."  
*Æn.* vii. 411.

(There is a tavern at Ardea where travellers may obtain refreshment; but an order from the Cesarini family at Rome will procure accommodation in their castle.) Ardea occupies the crest of a lofty rock, distant 4 m. from the sea, and insulated by deep natural ravines except at one point, where it is united to the table-land by an isthmus, in which 3 deep ditches have been cut. The rock on which the

village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the N. extremity of the mansion of the dukes Cesarini, to whom the country around belongs. On the edge of the rock forming the boundary of the modern village still exist good remains of the walls and towers of the ancient citadel: they are composed of parallel-ograms of tufa, put together without cement, and are among the earliest examples of this kind of construction. About  $\frac{1}{2}$  m. beyond the village, on the road leading to Porto d'Anzio, on the S. side of a ravine, are several sepulchral chambers excavated in the tufa rock; all have been rifled of their contents: here were found most of the curious Ardean terra-cotta sculptures in the Campana collection at Paris. Ardea, as the capital of Turnus, was conspicuous in the wars of the *Aeneid*: it is also celebrated for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 m. from Rome: the road follows the Via Ardeatina, which is still perfect in many parts.

Leaving Ardea, we descend along the Fosso degli Incastri, and, after crossing the stream called the Fosso della Moletta, arrive at the Torre di S. Lorenzo, and, continuing in a line with the coast, enter the country of the Volsci, through dense forests of oaks and ilexes, ericas and arbutuses, here and there interspersed with cork-trees and myrtles. 3 m. beyond Torre di S. Lorenzo is the Torre di S. Anastasia, about  $\frac{1}{2}$  m. from the sea, and at an equal distance towards Porto d'Anzio the Torre Caldana, near which there are extensive sulphureous emanations. 4 m. farther, after crossing an open country bordering on the Mediterranean, we reach

## PORTO D'ANZIO,

the representative of Antium, capital of the Volsci, and one of the most important naval stations of imperial Rome, 37 m. from the capital, 16 from Ardea. The journey is made by train from Rome in 25 min. more. From Cecchina on the Rome-Naples line the distance to Porto d'Anzio is 18 m., through a country well cultivated in vines and olives, and then a desolate campagna and thence a dense forest of Nettuno. 2 m. reaching Anzio we enter a most spacious pasture-land with some ilexes. The descent to Porto d'Anzio overlooking the sea, the Circummaritima, and Astura, is beautiful. Before reaching the town the hills of Albani, and the Villa Sarsina, are caeci, are passed.

*Inns.* — *Albergo delle Sirene* overlooking the sea on the road to Nettuno. Prices much the same as in the *Albergo di Roma* and *Albergo di Milano*, and several restaurants moderate. The traveller will do well to obtain good quarters at *Casalestrini*, where a good bedroom, breakfast, dinner, and supper may be had for 8 lire a day. The house of *Giorgio Pollastrini* is very well kept.

Anzio contains 2141 inhabitants. The streets are wide and level; the buildings substantial and clean; the climate in winter and spring is delicious, and is exceptionally healthy in the hot months when every other place on the coast is rendered uninhabitable by the sun. Nothing can surpass the beautiful situation and the scenery coming from its pier. The blue waters of the Tyrrhenian Sea are bordered by a strip of red marl, crowned by evergreen and pine-forests. The Albani, Aldobrandini, Borghese, Maserani, and many new casinos, line the coast between Anzio and Nettuno, and the picturesque ruins of ancient palaces extend as far as Astura.

Porto d'Anzio is principally resorted to by Neapolitan

and by feluccas employed in transporting to Naples the charcoal produced in large quantities in the neighbouring forests. The discovery of coral in the deep water off the Astura and Foce Verde towers gives employment to a few boats: but the chief interest of the place is as a resort for the Romans during the quail-shooting season (May) and the sea-bathing (July to Sept.). The present facility of communication with the capital has led to a great development of the town, and between it and Nettuno new hotels and villas are rapidly springing up overlooking the beach.

The Piazza before the new ch. of S. Antonio and S. Giulio is at the entry of the town. Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius with the epithet "most splendid." It is interesting to the traveller as the spot where Coriolanus vowed vengeance against his ungrateful countrymen. The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Mænius Nepos, B.C. 337, and the rostra of their ships were suspended in the Roman Forum (see p. 74). After this period it remained comparatively depopulated for 4 centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, farther down the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur; he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The piers of the port constructed by Nero still remain, a fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; and, like all the ancient Roman moles, consisted of a series of colossal piers, separated by open spaces, and spanned by arches. One of the arms is 2700

ft. in length, the other 1600: they enclosed an extensive basin, nearly as broad as the length. A lighthouse or *pharos* is supposed to have stood on the insulated rock at the entrance of the harbour facing the south. About the close of the 17th centy. Innocent XII. formed a new port by adding a short pier to the eastern mole of the ancient harbour, and filling up the open arches of the Roman construction. The result was a rapid deposit of sand, rendering the port almost useless for many years, but recent improvements have made it accessible to ships of 200 tons burthen. Beyond this we see, below the Villa Aldobrandini, the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would arrest this silting up. At the extremity of the Innocent's pier is a lighthouse, marking only the entrance to the harbour; but the great lighthouse, furnished with a 2nd-class Fresnel apparatus, the radius of which extends to over 25 m., stands on the summit of Capo d'Anzio, above *the Grotte*, or foundations of the Temple of Apollo. The old tower and fortifications were dismantled by the English cruisers during their operations on the coast in 1813.

Ancient Antium has not been thoroughly explored. The only ruins of the Volscian city now visible are some remains of the walls in the quarter called the Vignaccio: they are built of quadrilateral masses irregularly put together, but not of very large size. They show that the ancient town stood on the rocky eminence above the shore, extending in the direction of Nettuno, while that which rose under the Roman emperors was situated on the sea-side. The rising ground N. of the modern town is covered with ruins. Here, in very ancient times, is supposed to have stood the Volscian city, and subsequently the villa of Nero, extending along the sea-line between the port of that emperor and the present Capo d'Anzio; the extensive ruins round the latter, and the underground passages in the tuffaceous rock, evidently belonged to it; where-

as the Roman town extended more inland, and the numerous villas of the Roman patricians along the cliffs towards Nettuno as far as the Villa Borghese. The large Villa Mengacci, N. of the town, is supposed to occupy the site of the Temple of Fortuna Antias, which it is known was partly destroyed to make room for Nero's villa. E. of this the Pope's villa stands on the site of the Hippodrome mentioned by Tacitus in speaking of the games ordered by the Senate to celebrate Poppæa's delivery of a son, and in honour of the Claudian and Domitian families. The whole space, now dry land, before the Villa Mengacci, was included in Nero's port, and has resulted from the gradual silting up of the latter. The Neronian villa appears to have been of great extent, but its chief interest is derived from the number of works of art which have been discovered among its ruins. The Apollo Belvedere was found here in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later. There are no remains of the temples of Apollo and Æsculapius, celebrated in the history of the voyage of the Serpent of Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace commemorated when he invoked the favour of the goddess for the projected expedition of Augustus to Britain:—

"O Diva gratum quæ regis Antium,  
Præcens vel ino tollere de gradu  
Mortale corpus, vel superbos  
Vertere funeribus triumphos."  
*Od. l. xxxv.*

In Dec. 1878, the sea washed down a portion of ancient reticulated wall at the foot of the promontory, and revealed a niche containing the fragments of a female statue in Parian marble, considered to represent Fortune.

The View from the tower of the Villa Borghese is extremely fine: on the l. it commands the line of coast towards Nettuno and the Circæan promontory; further inland the eye follows the Volscian mountains,

studded with picturesque villages among which may be recognised Norba, Sermoneta, and Sezze. On the N.E. we see the well-known localities of the Alban hills: Velletri, with the heights above Palestrina and Rocca di Cavi in the distance; then Civita Lavinia, nearly in a line with Nemi and Monte Cavo; and farther on Genzano, Albano, Castel Gandolfo, Rocca di Papa, &c. &c. The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipani, who were lords of Astura in the 13th century: it bears the arms of Innocent X., who repaired its outworks about the middle of the 17th. The fortress was partially restored in the time of Pius VII. as a prison.

#### NETTUNO,

about 2 m. E. of Porto d'Anzio (rail or tram, 7 min. There is a foot-path to Nettuno from Porto d'Anzio through Prince Borghese's gardens). Population of 2764 Inhab. It has been supposed to occupy the site of Cæno, the port of Antium, mentioned by Dionysius; but the Volscians by their own promontory at Antium must have obtained more effectual shelter for their vessels long before the Roman mole or the Roman fleet had an existence. In fact, there appear no good grounds for assigning to the Cæno of Dionysius any other locality than that of the modern harbour of Porto d'Anzio. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as 2 distinct localities. Between Porto d'Anzio and Nettuno there is an excellent road, passing the villa of Prince Aldobrandini, and the larger one of Prince Borghese, called Bell' Aspetto. On the rt. before entering Nettuno, is the fortress commenced by Alexander VI., and restored by Urban VIII. and Alexander VII. It is greatly dilapidated. The town (*Anna, Alb. di Nettuno*, fair; *Alb. Palazzo Dorico*

looks the sea; bathing establishment; restaurant) is surrounded by several walls, having several round towers, fine specimens of masonry, the principal edifices being the Castle, and the arms of the Colonnas, the Doria Palace, dilapidated, and the church. The greater part of the territory around belongs to the Borghese family. Nettuno contains a few fragments of columns and capitals, the remains probably of the temple of Neptune, from which it derived its name. Picturesque costume of the female population, which differs altogether from that of the villages of Latium, is peculiar in its character. The tradition is that the inhabitants are descended from a Saracenic colony, probably from the pirates of the piratical bands which invaded the coasts of Italy in the 8th and 9th centuries. Although bordering on the sea, and neighbours to the active and fertile population of Anzio, the inhabitants of Nettuno are purely agricultural in their occupations; there is no boat in the place—indeed, the bay before it offers no protection for a vessel. Andrea Sacchi, the painter, was born at Nettuno in 1610.

#### ASTURA,

is a town from Nettuno, from which is a good road along the sea-coast. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy; and find another branch of the same river called the Rio di S. Rocco, and this we see numerous ruins of ancient edifices, especially about Astura, which is situated on the extremity of a peninsula, to which the ancients gave the name of Insula Asturæ. A lofty tower, visible from all parts of the coast, rises upon its highest point, and on the ruins of an ancient edifice supposed to have formed a part of the villa of Cicero. He describes it in his letters as situated in the sea: *Est videm locus amœnus, et in mari ipso, et Antio et Circeis aspici possit.* The illustrious orator embarked here, and he fled the proscription of the triumvirate: he had quitted pre-

cipitately his Tusculan Villa, and, sailing from here, landed at Formiæ, where he was barbarously murdered. The island of Astura, in the 12th century, was a stronghold of the Frangipani family, from whom it passed successively to the Caetani, Conti, Orsini, and Colonna. It now belongs to the Borghese family, and is garrisoned by a few Custom-house soldiers. The tower, built in the 15th century, included within its walls the vaults of the Frangipani fortress, the scene of an act of treachery which has rendered the name of that family infamous in Italian history. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge here. Giovanni Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles d'Anjou, by whom he was executed in the Piazza del Mercato at Naples.

Beyond Astura is the river of the same name, mentioned by Pliny, now the Fiume Conca, descending from Velletri, and one of the largest streams between the Tiber and the Garigliano. Below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. About 3 m. inland to the N. is a good Roman tomb in opus reticulatum; it is called *Il Torraccio*, and probably stood on the side of the highway which led from Astura to Tres Tabernæ, near the modern Cisterna; 4 m. beyond Astura is the Torre di Foce Verde, where the Moscarello stream empties itself into the sea; from which extends parallel to the coast, and only separated from it by a narrow strip of sand-dunes, the lake of Fogliano, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries of sea-basse, grey mullet, and eels, to the amount of 12,000 lbs. annually. It belongs to the Caetani family, and is often the scene of fishing-parties on a grand scale. This lake, nearly 12 m. long, is succeeded by another, the Lago di Caprolace, and 4 m. farther by a third, the Lago

di S. Paolo, which extends to the base of the Circean promontory, where it communicates with the sea at Torre Paola, the site of the ancient Portus Circæus. From Torre Paola the path follows the N. base of the Circean promontory for 5 m. to Torre Otevola, from which it runs along the shore, crossing the Fiume Sisto and the Portatore, the latter the outfall of the Ufens and Amasenus, before reaching Terracina. Travellers who intend to proceed southward from this point, without traversing 24 m. of marsh land, may embark at Astura for Terracina, visiting the Circean promontory on their way. For a description of that classical headland, and of Terracina, see the *Handbook for Southern Italy*, Rte. 141.

#### § 6. EXCURSIONS TO ETRUSCAN SITES.

The principal and still recognizable localities of ancient Etruria are described in the *Handbook for Central Italy*. The sites which may be made the object of an excursion from Rome are Cære and Pyrgos, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. Tarquinii, Vulci, Tuscania, &c. If the traveller has not visited Viterbo, he can do so on his return to Rome, exploring Bieda, Norchia, Castel d'Asso, Sutri, and Veii. As most of these places have no inns, the visitor should endeavour to furnish himself with provisions, and introductions to resident proprietors or local savants. Travellers will derive the most enjoyable information from Mr. Dennis's 'Cities and Cemeteries of Etruria,'\* which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Maritima nella di-zione Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before setting out on this interesting excursion.

\* John Murray, latest edition, 1873.

ROME TO CERVETRI (CÆRE), CIVITA VECCHIA (CENTUMCELLÆ), AND CORNETO (TARQUINII).

An hour's journey by the Civita Vecchia Rly. will bring the traveller to the Palo station, whence he can proceed to Cervetri in a light vehicle, to be easily obtained by writing beforehand to Cervetri, to the Corriere della Posta, Benedetti Girolamo, or when the party is large to the inn-keeper Rosati. The mail-cart, a gig on springs, leaves the Palo stat. on the arrival of the first trains from Rome and Civita Vecchia, and takes two persons; and Rosati has a convenient calèche which he will send to Palo. By these means visitors leaving Rome in the morning will reach Cervetri about 9 A.M., have time to see everything of interest, and to return to Palo for the evening trains proceeding to Rome or Civita Vecchia.

Palo, now a summer station for sea-bathers and quail-shooters, represents the ancient *Alsiu*m, where Pompey, J. Cæsar, and Marcus Aurelius had villas. (See *Handbook for Central Italy*, Rte. 100.) The castle, of the 16th centy., belongs to the Odescalchi.

The pedestrian who does not fear a walk across the fields of less than 4 m. may reach Cervetri in about an hour; 4 hrs. will suffice to visit much that is worth seeing, so that the traveller can perform the whole excursion without fatigue, even in a winter's day, and get back to Rome by the evening train for dinner.

**Cervetri.** 1866 Inhab. (*Inn*: kept by Rosati; but travellers had better carry their own provisions). The guide *Passeggeri*, a tobacconist in the Piazza, keeps the keys of the locked tombs. Should he be out of the way, Benedetti the corriere, or the local director (*Capo Scavatore*) of the excavations, will prove good guides. The carriage-road to Cervetri turns off from the post-road 2 m. beyond Palo, about  $\frac{1}{2}$  m. after crossing the Vaccina stream.

Cervetri is the representative of a

whose antiquity carries us even beyond the Etruscans, to a period more than 13 centuries anterior to the present era. It was the Agylla of the Pelasgi and the Cære of the Etruscans, and was celebrated as the capital of Mezentius when Æneas arrived in Italy. In regard to its ancient names, Herodotus, and the Greek writers before the Augustan age, call it Agylla, and the Latin Cære, except when the poets introduce the more ancient name for the sake of the metre. Dionysius mentions it as one of the chief cities

of Etruria in the time of Tarquinus Priscus, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v. c. ii.) that the new name was derived from the salutation *χαιρε*, with which the Pelasgians on their invasion were hailed from the walls by the Pelasgi. From its wealth and importance it became one of the 12 cities of the Etruscan League; and Strabo mentions it as the only city of Etruria whose inhabitants abstained from piracy from a sense of justice. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent there for safety with the sacred fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which antiquaries have derived the etymology of the word ceremony (*ceremonia*). In the time of Augustus the town had lost nearly all its importance; and Strabo says that in his day it preserved scarcely any vestige of its ancient splendour. It appears, however, from a remarkable inscription preserved in the Museum at Naples, that Cære obtained celebrity in the time of Trajan for its mineral waters, called the Aquæ Cæretanæ: they are still frequented under the name of the *Bagni di Sasso*, about 4 m. W. of the modern Cervetri. In the middle ages the town was the seat of a bishopric as late as the 11th century, when it had considerably declined. In the beginning of the 13th century a new settlement of *Ceri Nuovo* was founded, and the name of *Cerveteri*

(*Cære Vetus*) was applied to the ancient locality.

Cervetri stands on a long strip of table-land, surrounded, except towards the W., by precipices of volcanic tufa, or Neffro, in some places 50 feet in height. Two streams run through these ravines and unite below the town. On the western side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient Acropolis: it has a mediæval gate, and remains of a castle, and a large palace belonging to the Ruspoli family. Don Giulio Borghese now bears the title of Duke of Cære. The city of Cære was 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which Cervetri is built, between Monte Abetone and the hill of the Necropolis. The Venturini and Orsini surrounded it with fortifications, of large blocks of tufa taken from the ancient walls, which were of rectangular masonry.

The best mode of seeing everything will be to commence by taking the road leading to Monte Cucco, which skirts the Augustinian convent, traversing the site of Cære in its greatest length to the *Porta Coperta*, passing on rt. the Roman theatre and the excavations near it; from the *Porta Coperta* descending to the *Buffalareccia*, near which are the best preserved portions of the City Walls; ascending a ravine lined with sepulchres to the N.E. extremity of the *Necropolis* or *Banditaccia*; then visiting the different tombs on it, and returning to Cervetri to lunch. This first part of the excursion will require 3 or 4 hrs.; the second 2½ to 3; examining the *Regolini-Galassi* tomb, descending into the ravine of the *Vaccina* to the *Grotta di Campana*, to the *Monte Abetone* and the excavations on the *Monte Padulo*, and then to the *Grotta di Torlonia*, which is about 4 m. from the village.

Some remains of the ancient walls are still visible on the side of the ravine of *La Buffalareccia* opposite the *Necropolis*. 8 of the gates may be traced, with 2 roads leading to them; one



paved in the direction of Veii, the other towards Pyrgos, the port of Carre, the modern Santa Severa. The hill of the Necropolis, now called **La Banditaccia**, is separated from the town by a deep ravine in which runs a small stream called the *Ruscello della Madonna de' Canneti*; its surface is excavated into pits and caverns; and in its cliffs are ranges of tombs. There are no architectural façades to the tombs, but several of those on the **Banditaccia** are surmounted by tumuli or pyramids, the bases of which are generally cut in the solid tufa of the hill. Beneath are the sepulchral chambers, varied in style and form, to which long passages descend from the surface. In 1829 the sepulchres of this Necropolis were brought to light by the researches of Monsignore Regolini, the archpriest of the town, and by General Galassi. The remarkable tomb which bears their joint names was discovered in 1836; several others of very great, and in some respects unique, interest, were opened in 1845, and a still larger number in 1846. We shall briefly notice the most remarkable (referring for more details to Mr. Dennis' work), beginning with those on the hill of the **Banditaccia**:—1. The first is a large square one with a flat roof, supported by 2 square fluted pilasters, and rows of niches for bodies in the walls and benches which surround them; at the extremity is an inner chamber, with a couch for two bodies; this tomb is approached by a descent of more than 20 steps. 2. A tomb of 2 chambers, communicating with each other by a small door, and remarkable for an arm-chair cut out of the rock, by the side of one of the sepulchral couches. It is sometimes called, from this circumstance the *Grotta della Sedia*. 3. Tomb of the Tarquins, discovered in 1846, a sepulchre of 2 chambers and 2 stories; the outer and upper one leading by a flight of steps to the second and larger one, called from the number of the inscriptions, the "*Grotta delle Iscrizioni*." This chamber is 35 ft. square, with 2 square pillars in the centre, upon one of which is a shield, and is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead, and in the centre of the roof is a square aperture communicating with the surface. On different parts of the walls and sepulchral couches the name of Tarquin, or **TARCHNAS**, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family. 4. Tomb called the *Grotta delle Sedie e Sedi*, from containing 2 arm-chairs and footstools carved out of the rock, and shields in relief on the wall above them, as well as over the sepulchral couches on the sides. The form of this tomb is that of an ancient house, consisting of a vestibule containing the seats, out of which open 2 sepulchral chambers. 5. *Grotta del Triclinio*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead. It contains bas-reliefs of a wild boar and a panther on each side of the entrance, and its walls are painted with representations of a banqueting scene, which have so greatly suffered from damp as to be now nearly effaced. The few heads which are still visible are very beautiful, and Greek in their character. 6. A tomb of great antiquity, with rude paintings of men and parti-coloured animals, stags, lions, rams, &c. 7. *La Grotta dei Pilastri*, called by the guides *della Bella Architettura*. It consists of 2 chambers—the outer one having the roof supported by 2 pilasters, the inner one raised with a couch for 2 bodies. A good flight of steps leads to this tomb from the surface. 8. Near the latter, *La Grotta delle Urne*, a tomb with painted couches, containing 3 large urns or sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, and the other 2 having on their lids recumbent figures, with lions and sphinxes at the corners; the drapery of the figures and the style of execution show great antiquity. These urns contained human corpses; the recumbent figures on both are of men, one lying on his

and both crowned with wreaths lowers. They are in statuary style; on each side of the entrance rude representations of Hippodamia. 9. A tomb divided into 3 niches by fluted pillars with richly decorated capitals; at the end of the procession is a deep recess approached by a flight of steps, in which is a funeral couch cut into the rock, with painted cushions at its head.

**Tomb of the Bas-reliefs.** This is perhaps, the most interesting tomb at Cervetri, and was discovered in 1827 at the N.E. extremity of the *Monte Mario*; it is entered by a flight of steps descending between walls composed of large blocks of volcanic tufa.

The sepulchral chamber is an oblong square, having 3 niches on each side except on that by which we enter, where there are only two, one on each side of the door; the roof is vaulted in 3 compartments and supported by 2 central pilasters, the whole cut out in tufa; 5 of the 8 sides of these niches are covered with bas-reliefs representing sacrificial instruments, spears, knives, daggers, *shovellers* bound together, long Etruscan trumpets, *pitru* or *litui*, the singular twisted rods used in the processions on the Etruscan mountains of Corneto; a warrior's tramping-bag, very like a modern one, with a disk attached to it; a double-headed door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle, a tally of barley dies on their string, a cat playing with a mouse, and a dog with a red; a goose, one of the emblems of the Lupercale; Etruscan vases sculpted in relief as hung on nails, &c.: the whole evidently intended to represent objects belonging to the dead. The door has two short-horned heads, with wreaths, and on the traverse over one of the neighbouring niches a tray, exactly the shape of those used by the Italian butchers

very good representations of this tomb have been given by Sir G. Wilkinson; less accurate by M. Noel Desvergers in his 'Etrurie et ses environs,' Paris, 1864.

[

carrying meat to their customers; and on the jambs of the door circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the red painting of which still remains; on each were found the bronze armour and helmet of the deceased. In the centre and back of the chamber is a couch, on which lay two corpses, with a singular bas-relief beneath of Mantus or the Etruscan Cerberus, with a figure holding in one hand a serpent, and in the other what resembles a steering-oar on one side, and on the frieze above two busts of male bearded figures, one unfortunately mutilated. On the frieze which joins the wall to the roof and over the couches are representations of military implements, circular shields, helmets, swords, daggers, crests, painted in red and in yellow. These curious bas-reliefs are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon one of the pillars supporting the roof is an oblong space or tablet with several parallel lines resembling a picture-frame, on which probably was an inscription. The floor is raised on the sides, and is divided off into oblong compartments; on each of these compartments lay a skeleton; in centre is a deeper floor. The door, like most of those at Cervetri, is of the Egyptian form, wide below and narrowing upwards. When the tomb was opened skeletons of warriors were found in all the niches, covered with their armour; the name of MATURNAS, engraved in the Etruscan character, which was found here, was probably that of the family to which this most interesting hypogeum belonged.

11. **The Regolini-Galassi Tomb,** discovered in 1836 by the Prelate and the General whose names it bears; it is on the hill S. of the town, and situated in a field, at a short distance on the rt. of the road from Palo, and is supposed to have been originally surmounted by an immense pyramidal mound, the base of which was surrounded by a wall with sepulchral chambers for persons of inferior rank.

It is a narrow chamber, 60 feet long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, as we see at Arpino and other Pelasgic cities, thus showing an antiquity prior to the introduction of the circular arch. This long vaulted chamber was divided into 2 portions by a wall. In the outer one were found a bronze bier; a 4-wheeled car of bronze, supposed to have been the funereal one; a small bronze tray on 4 wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; 2 caldrons on tripods; several bronze vessels suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the wall which closed to a certain height the inner chamber, were attached several vessels of silver; from the vault and sides were suspended bronze ones, some bearing the name of "Larthia;" and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they had fallen when the body they once adorned had crumbled to dust. The richness and abundance of these beautiful specimens of gold ornaments have suggested the probability that the occupant of the chamber was a person of high rank. All the jewellery, bronzes, vases, &c., discovered in this tomb have been removed to Rome, and now form the most interesting objects in the Gregorian Museum at the Vatican. Opening on either side into the outer chamber are two oval cells; in that on the l. were found several bronze vessels, and in the opposite one small cinerary urns and figures in terra-cotta. The great outer chamber of the Regolini-Galassi tomb contained probably the body of a warrior, the inner one that of a lady of high rank; the lateral oval cells are perhaps of a later period; some antiquaries suppose that the inner chamber was the original sepulchre, and the outer one a mere vestibule

subsequently used as a burying-place. The discovery of this tomb has led to a great deal of antiquarian speculation: Canina considers that it is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle. 12. About a mile from this tomb, on the S.-western side of Monte Abetone, which is supposed to be the site of the Grove of Sylvanus, celebrated by Virgil, is a very interesting tomb, opened by Marquis Campana in 1850, and kept under lock and key, in order to preserve it exactly as discovered. The sepulchral chamber is divided in 3 compartments by pilasters: on the roof of the first is the singular fan-light ornament which always indicates a high antiquity; in the second are 2 sepulchral couches in the solid rock, on which still lay until lately the skulls of their 2 occupants, and the black dust into which the bodies have crumbled: some earthen pans and jars complete the furniture; in the third, on a bench of rock, are several vases of various sizes. The walls are covered with stucco reliefs, warlike implements, and others used in sacrificial ceremonies. 13. Tomb of the *Vestibulo Rotondo*, on the Monte d'Oro, a circular chamber reached by a descending flight of steps, out of which opens an oblong one supported by pillars and having 2 sepulchral niches on the sides; the fan-form vault of this inner chamber is remarkable. 14. A mile from this tomb, on the Monte Padula, is another surmounted by ruins of a square tumulus, and reached by a passage formed of converging blocks. It consists of a vestibule, on each side of which opens a sepulchral chamber with 2 couches; of a large central hall, in which are 2 couches and a chair cut out of the rock; and of an inner chamber of smaller dimensions. In the larger one with two couches were found the bones of a horse, probably laid here beside the warrior who occupied the neighbouring couch. 15. Not far from the latter another tomb, also

remains of a tumulus, is **Grotta Torlonia**. It is apparently a long passage in the terminating in a vestibule, to the surface, with pilasters character; beneath this the vault is entered by a flight of steps. It is divided into 2 chambers, the first or largest of which contains not less than 54 sepulchral urns. Though it had evidently been used in past ages, even of the skeletons, when it was a few years back, were found in niches, but they soon crumbled under exposure to the air. The inner or terminal chamber is a single place for 2

of the vases, bronzes, and discovered at Cervetri during the years found their way into the late Signor Castellani, dispersed at the sale of his collection in Rome.

A colossal marble female figure, with the attributes of Ceres, a fine specimen of Imperial sculpture, discovered near Cervetri by Signor Albini, in 1885, and has been deposited for him by Mr. A.

vo, a hamlet of 74 inhab., is situated on a hill of tufa, near Cervetri. In the contests of the barons it was a place of strength, and was for a brief period in the hands of Cola di Rienzo. In the 17th century, it belonged to the Duke of Anguillara, who built a castle in 1470. It afterwards passed to the Cesi, Borromeo, Odescalchi, and Torlonia.

From Palo, and continuing towards Civita Vecchia, we reach the stat. of **Santa Severa**, the site of the standing picturesquely situated Pelasgic masonry, in the opinion of antiquarians, the site of **Pyrgos**, the ancient arsenal of Cære. A ½ hr. ride brings us to **Santa Marinella**, a fortified castle, and an equal run to **Civita Vecchia**, which is some distance.

## CIVITA VECCHIA.

The station is separated from the town by a fine esplanade, overlooking the sea. Opposite the station are 2 large bathing establishments much frequented by the Romans in summer. *Inns*: The **Orlando Hotel**, is at the entry of the town, with a well-supplied *café* and *restaurant* on the ground-floor. The **Europe Hotel** is farther up, overlooking the port.

Mr. George Ingle—office, opposite Orlando's hotel, overlooking the port—is a thoroughly reliable and experienced shipping and commission agent.

British Vice-consul, Signor Sperandio.

Civita Vecchia (11,980 Inhab.) occupies the site of the Roman town of *Centumcellæ*, which probably succeeded the Etruscan *Castrum Vetus*, and is mentioned by Rutilius, Procopius, and St. Gregory as *Urbs Centumcellensis*, and by S. Paulinus, who died in 421, as *Portus Centumcellensis*. Anastasius the librarian alludes to its being so called in the reign of Decius, who imprisoned S. Cornelius there in 252. The town owed its importance to the port constructed by Trajan, the description of which by Pliny, who saw it in progress (*Epist.* xxxi., lib. 6),

applies well to the modern harbour:—*"Hujus sinistrum brachium firmissimo opere munitum est. Dexterum elaboratur. In ore portus insula insurgit quæ, illatum vento mare objacens, frangit; tutumque ab utroque latere decursum navibus præstet. Adurgit autem arte visenda."* The

correctness of this description still holds good, as may be seen by the accompanying plan, for although the port has been frequently destroyed and restored, the foundations have always been preserved, and the original design has never been departed from. Sir John Rennie, in his work on "The Theory, Formation, and Construction of British and Foreign Harbours" (London, 1854, vol. i., p. 285), says of this port:—"This, upon the whole, is a magnificent harbour, designed



otific principles, and carried with great skill, and may be compared with the best works of modern times."

lost some of its importance ceased to be the only safe harbour belonging to the Papal Government on the Mediterranean coast, and deprived of its privilege of a free port.

It is, however, still frequented by coasting-vessels and English steamers, as well as French and English passenger-steamers, and is every year visited by occasional visits from merchant yachts.

According to the historical vicissitudes of Civita Vecchia.

Emperor Trajan embellished the town with a magnificence and extensive *thermae*, and for the health of the citizens ordered the supply of salubrious water from the Tolfa hills, brought in by an aqueduct of which remains were found in the construction, in 1696, by Pope Alexander XII., of the new aqueduct, whose arches may be seen on the Tolfa road, about a mile from the town.

*Civita* suffered greatly by the invasions during the reigns of Emperor Gordian and his successor Maximianus and Valentinian, but devastation was reserved for the town towards the middle of the 5th century.

They destroyed the town, and the port, sacked the Imperial city, after killing many of the inhabitants, and drove away the remnant. In 547, pitying the wretched condition of these houseless wanderers, Emperor Justinian, in the short space of 8 years, rebuilt the town of *Leopolis*, subsequently called *Cencelle*, on a hill between *Civita* and Corneto, where its ruins are still discernible.

The refugees resided for about 100 years, until Pope Stephen VI., expelled the Saracens, restored to a certain degree the town and port of *Civita*, and brought back the inhabitants, or their descendants, to their old residence, called

since then (889) *Civitas Vetus*, corrupted into *Civita Vecchia*. The mediæval history of *Civita Vecchia*, presenting the usual baronial and pontifical contests, would lead us into too much detail. (For a further account of this town see *Handbook for Central Italy*, p. 83.)

A good history of *Civita Vecchia* by Sig. Annovazzo, is sold by the bookseller Strambi, opposite the post-office, who is very obliging in giving information to travellers. Professor Muratori, resident in *Civita Vecchia*, is profoundly versed in historical and scientific subjects connected with the town, and is worthy of the great historian's name which he bears. Persons interested in conchology will like to see the admirable collection of shells and marine plants arranged most scientifically, a work of many years, by Signor Donato, who lives next door to the Orlando Hotel, and is very kind in showing them.

The Pauline fortress, overlooking the port, is also worth a visit for the fine view from the great tower.

#### TRAJAN'S BATHS.

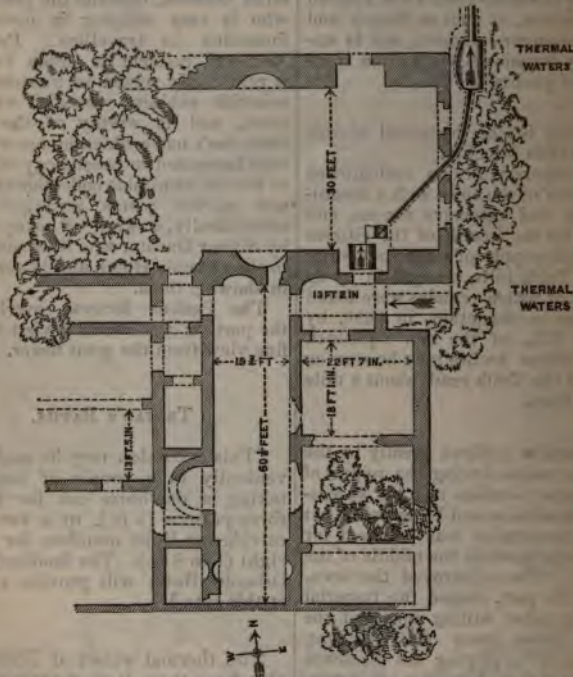
[This excursion may be made conveniently in a couple of hours by taking a one-horse cab for two or three persons (5 fr.), or a two-horse carriage or light omnibus for six or eight (7 to 8 fr.). The landlord of the Orlando Hotel will provide vehicles at this rate.]

The thermal waters of *Civita Vecchia* have three distinct sources, all in the same direction, N.E. of the town. The most distant, now in disuse, is on a hill, 4 miles off, and a mile beyond the ruins of the *Thermae Taurine*, which are crossed by the road to Tolfa, but of which the principal remains, consisting of vast vaulted halls, as shown in the accompanying plan, are situated about 50 feet from the road, on the E. or N. side. The ruins may be traced to the extent of 430 feet in the opposite direction to the S. where they

end in a massive wall of reticulated work running about 60 feet from E. to W.

The road also crosses, at the distance of 50 feet from the S.E. angle of the ruins given in the plan, the remains of a circular building, 40 feet in diameter, which was probably a public bathing-hall. The third source, called *la Ficoncella*, from a wild fig-tree

growing on the rock, a transition limestone, being the most abundant and of the highest temperature is the water now employed for therapeutic purposes, and is brought into the town in conduits with the loss of only a few degrees of its caloric, and is even sent to Rome and elsewhere. But bathers who prefer testing the virtues of these springs on the spot, resort to



Plan of the principal ruins of the THERMÆ TAURINÆ (Trajan's Baths) near Civita Vecchia.

the ruins of Trajan's Baths, and plunge into the reservoirs (marked on the plans with arrows), where the temperature of the water is 34° Cent. Its action is extremely beneficial in cases of chronic rheumatism, gout, neuralgia, scrofula, internal obstructions, ulcers, herpetic eruptions, and cutaneous disorders of all sorts.

The chemical substances held in solution by the acqua della Ficoncella

have been recently analysed in the following proportions per cent. :—

Muriate of lime . . . . .	4
Muriate of soda . . . . .	16
Sulphate of soda . . . . .	19
Sulphate of magnesia . . . . .	15
Carbonate of lime . . . . .	36
Sulphate of lime . . . . .	5
Silicate of iron . . . . .	3
Traces of arsenic (?) . . . . .	2

A large building just outside Civita Vecchia on the esplanade opposite the sea, between the port and the railway station, serves as a hotel and bathing establishment for the use of these waters, and is very much frequented, the accommodation being excellent and the prices moderate. A competent medical adviser may be always consulted on the spot.

The magnificent thermæ described above, were constructed on the site of one of the springs, probably by Trajan, who likewise built the port of Centumcellæ, and possessed a superb villa half-way between that flourishing *municipium* and the baths, of which some remains may be still seen on an eminence on which the Belvedere Villa now stands. Trajan's Villa is described by Pliny, lib. vi. Epist. 31, but his silence with regard to the thermæ has led to the conjecture that they were subsequently constructed by the Emperor Hadrian. Brick stamps found in the thermæ in 1820, bore the consular dates of 123 and 134, whereas Trajan died in 117, so that the works, if not commenced, were evidently continued by his successor.

The anecdote related by Lampridius (*In Commodus*—"auspiciis crudelitatis apud Centumcellas dedit anno ætatis 12," &c.) of that future Emperor having ordered his bath-servant to be thrown into the furnace for having heated the water too much, cannot allude to these naturally hot springs.

Marcus Aurelius is mentioned by Fronto as visiting Centumcellæ, but we have no further allusion to the Thermæ until the 4th centy., when Rutilius Numatianus described their origin, quality, and distance from the town.

These Thermæ probably shared the fate of Centumcellæ in the havoc and pillage of the Gothic invasions from A.D. 176 to 311.

But we have proof that they survived this disastrous period, and were still flourishing at the end of the 6th and beginning of the 7th century, in the mention made of them by S. Gregory the Great (*4 Dialog.* c. 27).

The date of their final destruction

by the Saracens, who destroyed all that remained of the town, imperial villa, and thermæ, between 828 and 833, is equally certain, no further allusion being made to them by mediæval writers, nor by Andrea Baccio in his comprehensive work 'De Thermis.'

The fame of these waters was not revived until the publication of Dr. G. Torraca's work, in 1761, on the "*Antiche terme Taurine esistenti nel territorio di Civita Vecchia*," since when their virtues have been again recognised, and their use has been much on the increase.

In a visit to the ruins of Trajan's Baths the lover of botany will observe with interest, growing around and amid them, the rare plants, *Brignolia pastina cæfula*, *Onobrychis caput-galli*, *Eranthe pimpinelloides*, *Salvia hacmathodes*, and *Tenerium iva*.

The *Scabiosa transilvanica* and *Pistacia lentiscus* are abundant. The writer of the present description saw on the l. side of the Tolfa road, before reaching the Thermæ, a gigantic specimen of the latter, forming quite a vigorous tree, at least 12 feet high, and very full of foliage.

#### CORNETO (TARQUINII).

The distance from Civita Vecchia by rail to the Corneto station is about 12 m. Conveyances take travellers up to the town, a distance of 2 miles ( $\frac{1}{2}$  fr.). The railway follows the coast-line for about 3 m. to Torre di Valdalliga, and then strikes more inland. It crosses the Mignone midway between the 2 towns. At the mouth of the stream is the tower of Bertaldo, called also of S. Agostino, from the tradition that on this spot the saint, meditating on the mystery of the Trinity, was rebuked for his presumption by an angel, who pretended to be engaged in emptying the sea, with a shell, into a hole in the sand. On the coast 2 m., to the l., is *Porto Clementino*.

Corneto. The picturesque old Gothic palace of the Vitelleschi family, on the l. after entering the town, has



been purchased for a municipal museum. The Grassi restaurant, opposite, is fair, and provides lodgings in the town at the Piazza del Duomo, 182. The visitor's first care should be to engage the services of the official cicerone, Signor Antonio Frangioni, who is usually to be found at the municipal palace. Besides being the custode of the museum, he is the best guide to the necropolis and tombs, and to all that is worth seeing in the town.

This episcopal city, now containing 6175 Inhab., rose according to the hitherto generally received opinion, in the middle ages from the ruins of the Etruscan Tarquinii, whose site has hitherto been supposed to be about  $1\frac{1}{2}$  m. N.E. of it; but Prof. Pasqui (*notizie degli Scavi*, Dec., 1885), claims for Corneto the honour of having been the original site of Etruscan Tarquinii, founding his opinion on the fact that the wells, corn-pits, conduits, *cuniculi*, and other subterranean works, some still in use, found under the mediæval town, as well as terra-cotta fragments of no sepulchral character, but common to all Etruscan cities, show the exclusively Etruscan type of this locality.

The site of Civitella and Castellina, mentioned above (see Map), is supposed by Prof. Pasqui to be that of an Etrusco-Roman colony, corresponding with the opposite necropolis of well tombs, found towards the Arcatelle in 1881-82, whereas the latest excavations at the Monterozzi, in 1884-85, have revealed tombs of the Archaic-Etruscan character. Corneto was made a city by Eugenius IV. in 1432, and is surrounded by picturesque battlemented walls and towers, which belong to a still earlier period. The first bishop of Tarquinii was Apulejus, A.D. 465, but after the death of the fourth occupant the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the 6th century. It was remarkable during the struggles of the Guelphs and *Ghibelines* for its attachment to the popes, and was the place near which Gregory XI. landed when he brought

back the Holy See from Avignon to Rome. For more information respecting this most interesting city, the visitor can consult the excellent work 'Notizie Storiche Archeologiche di Tarquinia e Corneto' (Rome, 1878), by the Chev. Luigi Dasti Sindaco of Corneto, to whose zeal and erudition the formation of the new museum is chiefly owing.

#### CHURCHES.

There are 19 in Corneto, of which 10 are ancient, viz. S. Maria di Castello, S. Francesco, S. Giovanni, S. Antonio, S. Martino, S. Pancrazio, SS. Annunziata, SS. Salvatore, S. Giacomo, and S. Maria di Valverde.

The Gothic Cathedral, of the 12th century, commenced in 1121, on the site of a more ancient one, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it is now abandoned: it is remarkable for a doorway with a round arch, formerly covered with mosaics, on each side of which are some Latin inscriptions, recording the names of the bishops of Tarquinii. There is a curious pulpit of 1209 (the inscription on it says that it was made by Giovanni di Guido, a Roman citizen), with sculptures in a very rude style, especially of lions at the foot of the stairs leading to it. The tabernacle over the high altar, bearing the date of 1060, must have been placed here from the older ch. The ciborium was made in 1168, from the following inscription: "*Johannes et Giutto Magistri hoc opus fecerunt.*" In the aisle, forming a step, is a marble slab, inscribed with the words "Larth. Velchas Thuicesu," in Etruscan characters. The sculptured ambo is a good work of the 13th centy., with the name of its author upon it. About half the Alexandrine pavement still exists, but a bold and graceful cupola over the great nave, which was thought to have been the first erected in Central Italy, was thrown down in 1819 by a violent earthquake. The lofty tower was formerly surmounted

by 4 statues of horses, which were found among the ruins of Tarquinii and placed at the angles of the campanile.

The view from the W. terrace of the ch., over the valley of the Marta, is very fine.

The present **Duomo**, dedicated to S. Margherita, is comparatively modern. When restored in 1877, the vault of the Vitelleschi chapel, built in 1445, was found to possess precious frescoes, which had been whitewashed over in 1642, after a fire in the ch. The 4 divisions of the cupola and two large half-circles, having been carefully delivered from the plaster, were found to represent 8 colossal Sybils, the birth of the Virgin and the marriage of St. Joseph, by Masolino da Panicale and his talented pupil Masaccio.

**S. Pancrazio**, a parish ch. in the centre of the town, is a building of the 11th centy., in the mixed Italian-Gothic style. Peter of Arragon was anointed king in it by the bishop of Porto in 1204. The parish priest Benedetti, writing in 1761, claims for this ch. a Gothic origin, adducing the baptistery for immersion at the end of the building near the belfry door. The *campanile* is detached on the l.

**S. Maria di Valverde**, outside the W. angle of the city walls. The exact period of its construction is not known, but the bells bear the date of 1211. It was restored by Julius II. in 1506. It has 3 naves, divided by columns, and an altar-niche, of 1450, exquisitely sculptured with figures in *alto rilievo*, and ornamental work.

**S. Francesco**, on the l., near the Porta Tarquinia. This is a grand edifice, built about the year 1200, with 3 vaulted naves supported by pilasters. Two large pointed arches sustain the roof.

The tribune is painted, and has a fine altar with 4 marble columns. On one side is a marble monument to Cardinal d'Angennes. The *campanile* is very lofty, faced with squared

stones, and enriched with 3 rows of arches, columns, and ovals, with a cupola at the summit and a railing round.

In the middle of the façade there is a large round Gothic window. The adjoining convent was frequently inhabited by Popes. In the choir is an altar picture on panel, with gold ground, representing the Virgin enthroned with the Infant Jesus and 4 saints. It appears of the school of Giotto, and may have been painted by Masolino da Panicale when young.

**G. Giovanni Gerosolimitano**. Built in the 13th centy. in good Gothic style, and possessed by the Knights of Malta, who had the obligation of keeping a hospital for pilgrims. On the façade, as a frieze to the l. portal, is the front of a marble sarcophagus, probably from Tarquinii.

A splendid marble **Sepulchral Monument** to the Mezzopane family, executed in 1500, is placed under the hexagonal porticus of the garden of the ex-convent of St. Mark.

Many of the houses and churches of Corneto are ornamented with marbles and columns from the ancient city, and are at the same time interesting as affording good examples of Italian Gothic.

The large **Palace of Cardinal Vitelleschi** called the **Palazzaccio**, in its cloistered court, presents fine and characteristic details of the domestic Gothic of the 15th centy. It was begun in 1436, and finished by Cardinal Giovanni Vitelleschi, Patriarch of Alexandria, the celebrated and successful general of the armies of Holy Church under Eugenius IV.

The **Palazzo Comunale** dates in its most ancient parts from A.D. 1000. There is a public passage through the building, under an archway, and from the tower above it there is a splendid view. On the stairs are inscriptions recording restorations in the 15th centy. The great hall contains some frescoes painted in 1628,

illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient Corytus. In the central compartment between the two windows are represented the Senators of Rome in 1436, voting an equestrian statue to the valorous Cardinal Vitelleschi:

“TERTIO AB ROMULO ROMANÆ  
URBIS PARENTI.”

The paintings in the Council-hall are by the modern painter Scappini, of Corneto. The archives contain municipal acts and the Statutes of the city, dating from 1100.

#### MEDIEVAL TOWERS.

Very few towns in Italy can show so many of these baronial strongholds as Corneto, and their effect from a distance is striking. There are no fewer than 25 still existing in a more or less perfect state, and 13 bases of others partly levelled but quite recognisable.

The finest and loftiest is that on the l. of the façade of S. Maria in Castello, which is perfect, excepting some damage to the facing of square stone from lightning. It is very slender and elegant.

The other perfect towers are—one of the four belonging to the old Municipal palace, one on the Piazza of S. Martino, and the tower of the *Comune* on the Piazza Nazionale, which, however, only dates from 1512, having been built at the expense of Julius II. on the site of a much more ancient one.

#### PALACES.

Among the private palaces may be mentioned the P. Bruschi, with its charming gardens. The treasures of antiquity collected here are not united in a museum or gallery, but dispersed through the various floors and apartments. The upper garden, with its cypress-grove, in which have been placed several Etruscan sarcophagi, is a very striking point from the extensive view it commands over the sea, the Promontory of Argentaro, the southern lands of the Tuscan Archipelago, and

the shores of the Mediterranean. The P. Falzacappa contains a small museum of antiquities found in the neighbourhood; and Sig. Pianciani possesses some specimens of Etruscan sculptures recently discovered. The Fratelli Bruschi are dealers in Etruscan vases, scarabæi, and bronzes.

#### MUSEUM.

This already important collection only dates from 1874, when the Municipality commenced excavations on its own account, with the express object of founding an Etrusco-Tarquian Museum, and has continued subsequently, with great success, 2300 objects having been obtained in the first five years.

It is situated in Via dell Ospedale, No. 15, in a building formerly used by the Pontifical Government, as an *ergastolo*, or prison for peccant ecclesiastics. The following brief indication of the principal objects of interest will assist the visitor.

#### ROOM I. (Excavations, 1875-77).

The corridor opposite the entrance contains small vases.

There are a number of *cippi* and slabs with Etruscan and Latin inscriptions. A door of a tomb of Phœnician or Egyptian style, in grey *nefro* stone. The hole is seen through which it was plundered. 20 large fragments of figures in alto-relievo, found in a tomb in the existing cemetery.

#### ROOM II.

Objects found in 1876-77 on rt.

Objects found in 1880-81 on l.

Bronze and iron weapons, and remnants of a chariot, with two bronze horse-bits in good preservation. The hoops of the wheels are of iron.

#### ROOM III. (1879-80).

On the l. are several bronzes and vases from a Roman tomb. In a glass case are several vases in the early Corinthian style. On shelves around are vases and other objects. On the rt. are vases and *tazze* on 5 shelves.

## ROOM IV. (1876-77).

On the rt. wall are four Roman busts, from the ruins of Tarquinii. On a table in the middle is a fine vase (m. 0.46 × 0.37), representing the battle of the Lapithæ and Centaurs. The figures are red, and in the central part of the composition is the name ΠΑΝΘΑΙΟΣ, probably the signature of the painter. This was found in March 1877, near the tomb *Del Barone* about 100 yds. from *Secondi Archi*. On the l. are 3 large Italo-Greek vases, and 4 smaller, with several *tazze*. On the rt. are 3 large amphoræ representing Anurora rising from the sea, with 4 winged horses, and a grand banqueting table, with bearded and unbearded guests reclining on 5 couches, with 2 male and 1 female flute-players, servants, dancers, and conjurers; the composition comprises 22 figures. Hercules and Hyppolita. On 3 corner shelves are vases, &c.

## ROOM V. (1877-78).

Around 3 sides of the room are cabinets and shelves, with a variety of lamps, bottles, implements and vases of various forms and styles of painting. In a cabinet with drawers, under the window to the l., is a collection of jewellery, consisting of gem-rings mounted in gold, ear-rings, broach-shaped hair-pins, scarabæi, necklace beads, dice of oblong form, and a gold frame for false teeth, of which one opening, the 4th from the left, still contains its tooth. The 2 outside openings, rather wider, fitted on to 2 good teeth, which the owner still possessed. This specimen of ancient Etruscan dentistry is highly interesting.

## ROOM VI.

Objects in terra-cotta and metal found in the necropolis of Tarquinii, 1881-82. Their pre-historic style indicates an epoch preceding the Etruscan period.

Among them is a hut-formed vase for ashes like those found in Latium.

In the centre is a sarcophagus in *nenfro*, found at the Monterozzi, in

1875. On the lid a recumbent figure of grave appearance, probably a priest of Bacchus, presents a *patera* to a thirsty stag. The 4 sides represent combats, that on the front comprising 9 figures, apparently Greeks and Phrygians. On the back, warriors and Amazons, and on the short sides warriors in chariots. There are several *amphoræ*, vases, and bronze cups, of which 2 are gilt inside. Under the window is a medallion representing the Indian Bacchus; the eyes are white.

## ROOM VII.

On the table between the windows are 3 very fine Italo-Greek painted vases. The centre one represents the gymnastic game of the discus. It was found entire in 1879. That on the l. represents a quadriga, and on the rt. a scene from a Greek comedy.

On the middle table is a drinking-cup (*Rython*) with two handles. On one side of it is a bearded and horned Silenus, on the other a beautiful female head, with hair confined by a net and ribbon, on which are marked the signs of the zodiac. The circumference of the cup is painted with an extremely delicate and minute chess-board pattern.

## ROOM VIII. (1874-75).

Under the window is a case of jewellery. In a glass case are bronze and terra-cotta objects found in 1890, lying near the corpses, in a Roman tomb in the Tarquinian necropolis.

In a case on the end wall are 7 mirrors, partly oxydized, probably from containing too large a proportion of copper. Analysis has shown them to comprise in 100 parts, 15 of gold, 15 of silver, and 20 of copper.

Two large Italo-Greek vases stand on a table. One represents a Bacchic scene; the other Hercules and Apollo disputing for a tripod. There is a large vase in Archaic style of the same subject, and another, found entire in 1879, of fine style.

On a round table is one of the chief treasures of the museum, consisting of a *tazza* 54 centimeters in diameter,

supposed to have been a votive offering from the Tarquinians to Jove. The dedication is scratched in Etruscan characters under the foot of the tazza. It was found in many fragments in 1874, but was very skilfully restored. The inside represents a warrior, running with out-stretched sword. The whole circumference is occupied with an assembly of divinities on Olympus. On one side is Jove between Ganymede and Vesta. Behind the latter is Venus, holding a flower and a pigeon. Near her is seated Mars, and, behind Jove, Minerva, Mercury, and Hebe. The names of the divinities are written over them in Greek letters. In the centre of the opposite side is Bacchus driving a quadriga, followed by a Bacchante with a thyrsus, playing with a young lion. Behind her is a bearded satyr, playing a double pipe. The name over him is *Terpon*. Another satyr, *Terpes*, carries a lyre and plectron, while another Bacchante, in front of the horses, bears a thyrsus in her right hand and holds the hind-leg of a goat with her left. This admirable *tazza*, much commented on by *savants*, is judged by them to have been wrought some years before the Peloponnesian war. The potter's name, ΕΥΧΙΤΗΣ, appears around the figure of the warrior inside. That of the painter, ΟΥΤΟΣ, is under the chair of Vesta.

#### ROOM IX.

is on the ground-floor. It contains 16 massive sarcophagi; one remarkable for having a Cerberus on the lid, and one at each corner.

A grand marble sarcophagus has on its lid a colossal reclining figure, representing a corpulent middle-aged man partly draped.

Another sarcophagus, called *Del Magnate*, has a lid in the form of a couch covered with a panther's skin, on which reclines a majestic personage wearing a crown and holding a *patera*. The four sides show, in painted *bassirilievi*, combats of Greeks and Amazons, Centaurs and Lapithæ. Above this is a long Etruscan inscription, painted red, and apparently recording the name and

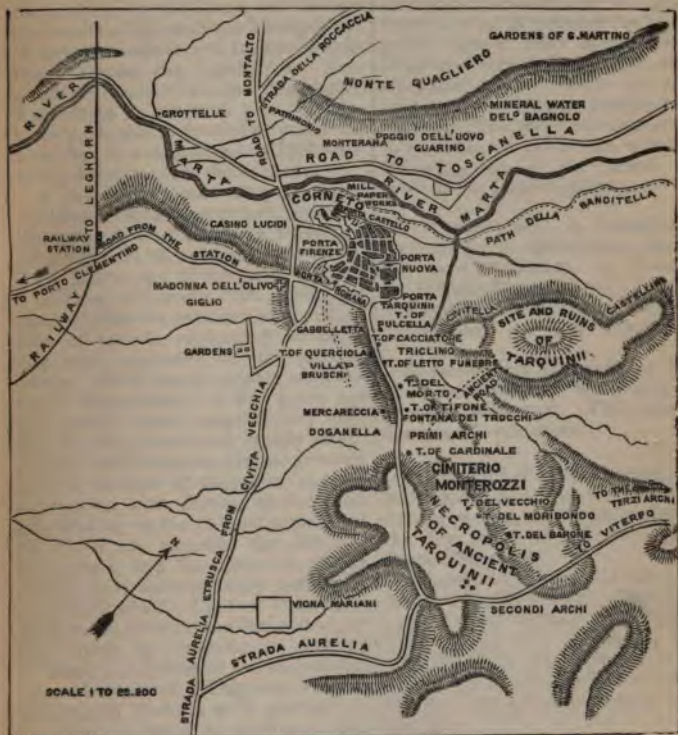
rank of the defunct, belonging to the *Partunia* family.

There are several other sarcophagi urns, &c., in *neofro*, from a tomb opened in November 1878, at the Montarozzi, in which 21 sarcophagi were found.

Etruscan vases of different styles and shapes are admirably imitated by Signor Antonio Scappini, whose studio is in the ex-convent adjoining the church of Santa Maria di Castello. Beautiful fac-similes, on large or small scale, may be obtained of him at moderate prices.

#### ANCIENT CITY AND TOMBS.

The recognized site of *Tarquini* is about  $1\frac{1}{2}$  m. from the modern city. It occupies a flat table-land still called *Turchina*, or *Piano di Civita*, and is surrounded by precipices throughout nearly its entire circuit, and encircled, as most Etruscan cities were, by two torrents, the *Albuco* and *Sarriva*, which unite before emptying themselves into the *Marta*. At the extremities of the hill were formerly two towers called *la Civitella* and *la Castellina*; on the site of the latter is a deserted convent. The hill on which it stands was probably the *arx* or citadel of the Etruscan city. Nothing now remains of the ancient and once magnificent city but some foundations of buildings at the highest part of the hill, consisting of parallelograms of soft stone, in massive Etruscan masonry, a fragment of the city wall over an ancient arch on the N. side, and a tomb sunk in the rock beneath the surface like a cellar, and affording an unique exception to the Etruscan custom of burying their dead beyond the city walls. The position of 7 gates may be recognised: from that on the S. side a paved road leads to *Montarozzi*, the *Necropolis*. *Tarquini* was the religious, if not the political metropolis of ancient Etruria. It was founded nearly 1200 years before the Christian era by *Tarchon*, who assisted *Eneas* against *Turnus*. *Demaratus* of *Corinth*, who



ENVIRONS OF CORNETO (TUSCANI).



settled here about B.C. 658, introduced many of the arts and customs of Greece, and married a lady of the city. His eldest son, a *Lucumo* or prince, at the suggestion of his wife *Tanaquil*, when he migrated to Rome, assumed the name of *Tarquinius Priscus*. The fact is interesting, not only in reference to the early history of Rome, but because the names of *Lucumo* and *Tanaquil* are of frequent occurrence in inscriptions found among the sepulchres. *Tarquinius* fell under Roman domination somewhere in 1st cent. B.C. Inscriptions prove that it flourished under the Empire. It was deserted in 1307 after being devastated by the Saracens.

A deep and broad valley, through which runs the *Sarriva* torrent, separates the rocky hill of *Turchina* from that of *Montarozzi*, the ancient *Necropolis*. This hill is one of the most instructive sites of *Etruria*. Its surface is covered with an extraordinary collection of tumuli, amounting to many hundreds, exclusive of the painted tombs, which are invariably sunk beneath the surface. A few years ago the tumuli were comparatively perfect, but they have now mostly disappeared, and the uneven surface presents only a number of shapeless mounds overgrown with shrubs, or the open pits leading to the painted sepulchres in which are recorded the customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last century, by Mr. Byres, an Englishman residing at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. It has been calculated that the *Necropolis* extended over 16 square m., and that the total number of tombs could not have been less than 2,000,000. Of the tumuli on the surface of the *Montarozzi*, nearly all appear to have had a circular base of masonry surmounted by a cone of earth. One of the most interesting now visible is known as the "*Mausoleo*," and is built of hewn blocks of *travertine* nearly 2 feet in length. The interior is worthy of examination on

account of its vaulted roof terminating in a square head.

There have been discovered in the *necropolis* of *Tarquinius* within the last half-century, and especially in late years, a vast number of painted tombs, of which 28 are still in more or less good preservation. Those who desire scientific information on the subjects, beyond what is afforded by the local guide, should refer to Mr. Dennis's illustrated volume in English, and the *Chevalier Dasti's* work in Italian, they will be found excellent companions. The most convenient toms to examine as specimens will be the following, known by names which refer to the subjects painted:—

1. CACCIATORE. 2. LEONESSE. 3. PULCELLA. 4. QUERCIOIA, also CACCIA AL CINGHIALE. 5. LEOPARDI. 6. LETTO FUNEBRE. 7. TRICLINIO. 8. BACCANTI. 9. PANTERE. 10. MORTO. 11. TIFONE. 12. QUATTRO STANZE.

Some notice is first given of Nos. 1, 3, 6, because they have been more recently discovered. The others are described lower down.

1. The tomb of the *Cacciatore*, opened in 1873, is the first on the l. on the *Via dei Montarozzi*, hardly half a mile from the city walls, on going out by the *Porta Clementina*.

It consists of 2 vaulted rooms, at a depth of 30 metres. The first is painted with figures returning from hunting, on the tympanum of the vault, opposite the entrance. On the walls are a great number of little figures engaged in various amusements.

The doorway into the second room is decorated with panthers. The upper part of the walls is painted with flying birds, against which slingers on a rock discharge stones. Beneath is a blue sea, with 3 boats, and sailors fishing in different modes, with ducks and dolphins sporting around. On the pediment is a bearded man on a couch, holding a cup. An elegantly-dressed woman, with conical cap, reclines opposite, caressing his chin and offering



a wreath. Around are figures engaged in festive preparations.

3. The *Puloella*, also on the l., opened in 1873, is so called from the figure of a graceful young girl who appears in the subject of the painting, which is a funeral banquet.

6. The *Letto Funebre*, farther on the l., is a tomb on the vault of which is painted a cat with a pigeon over its head.

On the l. wall are horsemen, charioteers, wrestlers, musicians and banqueters.

On the centre wall, a banquet table with male guests reclining, and on the rt. wall are the ladies of the party, with their attendants. A very rich and remarkable composition.

That of the *Quattro Stanze*, 1 m. from Corneto, is under the first arches (*Primi Archi*) of the aqueduct on the l. of the ancient road from the Necropolis to Tarquinii. Opened in 1870, at a depth of 12 metres. It consists of 4 vaults, 2 of which are painted with numerous allegorical figures and inscription, and the other 2 quite plain.

*Grotta Querciola*, discovered in 1831, the largest and most magnificent of all the tombs of Tarquinii, although now extremely injured by damp. The subjects of the paintings, which are quite Greek in their character, are a love-scene and banquet, with groups of dancers, horsemen, games, boar-hunts, &c. Copies of these paintings are preserved in the Gregorian Museum of the Vatican, and a coloured engraving of them is given in Mrs. Gray's work, though she has mistaken their meaning.

*Grotta del Triclinio*, or *Tomba Marzi*, discovered in 1830, a fine chamber with a vaulted roof: it derives its name from the brilliant and lifelike paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables form

a valuable illustration of Etruscan manners. On one of the walls is a representation of a dance, in which the arms and hands appear as if playing castanets. Copies of these paintings are also preserved in the Gregorian Museum, and in the Etruscan room of the British Museum.

*Grotta del Morto*, discovered in 1832, a small tomb, remarkable for a painting representing a girl and a lad laying out the dead body of an old man, while 2 men standing by appear to be manifesting their sorrow by frantic gestures. Over the woman's head is the name "Thanauel," over the old man's is the name "Thanarsain," and over the third man is the name "Enel." The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character and Egyptian in style and execution, is extremely touching. The other paintings represent funeral dances and ceremonies; but they are all effaced by water getting in. Copies of the principal subjects are preserved in the Gregorian Museum of the Vatican, and in the British Museum; an engraving of them is found in Mrs. Gray's book, but the colouring is incorrect.

*Grotta del Tifone* or *de' Pompei*, discovered in 1832, one of the largest tombs, with a roof supported by a square pillar, bearing on 2 of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have 3 ledges, one over the other, on which several sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscriptions, supposed to be those of persons descended from the ancient Etruscan family of Pompos, the *stirps* probably of the Roman family of Pompeius. The typhon represented here is a winged figure, with extended arms, supporting a cornice with his hands, the lower extremities terminating in serpents. On the rt. wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii, the tallest figure being

nearly 6 ft. in height, and all the others as large as life. This procession is almost the counterpart of one of the bas-reliefs at Norchia. The twisted rods which are so remarkable in those sculptures are here again seen in the hands of many of the figures, denoting their funeral import. The evil genius, or the Etruscan Charon, is black, with his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, of great beauty, representing the spirit of the deceased, follows, attended by another evil genius with a serpent twined around his head. Over the head of the youth are inscribed the words, "Laris Pampus Arnthal Clan Cechase," or Lars Pompeius, the son of Aruns.

**Grotta del Cardinale**, first discovered in 1699, rediscovered in 1760 by Mr. Byres, reopened in 1780 by Cardinal Garampi, and made known by Micali in 1808. This tomb consists of a single chamber, 54 ft. on each side, with a roof supported on 4 square pillars, ornamented with medallions. It appears to have been left unfinished; the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment; Mr. Byres's drawings of them, made when they were almost in their original condition, were published in London by Messrs. Colnaghi in 1842, under the title of "Hypogaei." The evil genii are painted black, with their hair standing on end, and with black buskins; most of them carry hammers in their hands. The five following tombs are near the E. extremity of the Necropolis, about 2 m. from the Porta Clementina.

**Grotta delle Bighe**, discovered in 1827 by Baron Stackelberg (Hanoverian ambassador), a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy-wreaths:

over the door are panthers and geese. The walls are covered with paintings in the purest style of Greek art, arranged in 2 compartments. On the lower one, on the rt. wall, is a group of dancers; in the upper one are seen the bigge, or two-horse chariots, making preparations for a race. On the l. wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports, gladiators preparing for the contest, and serpent-charmers. On the wall, opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners. Copies of these pictures are preserved in the Gregorian Museum of the Vatican and in the British Museum.

**Grotta del Mare**, a small tomb of 2 chambers, with 4 sea-horses on the pediment of the outer one, 2 on each side of a large shell.

**Grotta del Barone**, or **Grotta Kestner**, discovered by Baron Stackelberg and Chev. Kestner in 1827; remarkable for some very brilliant and interesting paintings of horsemen preparing for the race, and of the competitors receiving chaplets as their prizes from a female; the whole designed and executed in a style more resembling the Egyptian or the archaic Greek than any other examples in the necropolis. Over the door are some sea-horses and dolphins.

**Grotta Francesca**, or the **Grotta Giustiniani**, discovered by Chev. Kestner in 1833, once covered with brilliant paintings, representing the sports and dances observed at the Etruscan funerals; they are, however, gradually disappearing under the effects of damp and exposure to the atmosphere. Among the figures still visible are a dancing girl of uncommon grace and elegance of action, with a costume perfectly modern in its character; and 2 others, of lifelike attitude, playing the castanets and the double pipes.

**Grotta della Scrofa Nera**, so called from a painting representing with singular spirit and freedom the hunt of a black wild sow by two huntsmen and several dogs. Below the pediment containing this hunt is the representation of a banquet which is continued along the adjoining wall. Most of the figures are obliterated or imperfect; but enough remains, both of them and of the furniture of the apartment, to show that the paintings belong to a period of Etruscan art when the Egyptian style had been discarded for the freer and more flowing outline of the Greek.

**Grotta delle Iscrizioni**, discovered in 1827, one of the most interesting of the series: over the door are 2 panthers, and in each angle of the pediment is a recumbent fawn with a goose at his feet. In the opposite pediment are 2 lions, 2 deer, and 2 panthers, all particoloured. On the rt. of the entrance is a group of 2 figures, one representing an old man holding a forked rod, the other a boy about to lay a fish upon a low stool, or altar. On the l. wall are 2 men playing at dice at a hollow table, 2 men boxing with the cestus, and 2 wrestlers. A false door in the wall separates these from a procession of 4 horsemen and numerous attendants on foot, with dogs, who appear to have just returned from a race. A bacchic dance fills the next space, with dancers and numerous attendants bearing vases and wine-jugs; and beyond the second false door the space is occupied by a bearded figure, attended by a slave bearing boughs of trees in his hand. These paintings, by their hard outlines and exaggerated details, bear evidence of high antiquity, and are probably the oldest now accessible in this locality. Almost all the figures are naked or nearly so, and bear inscriptions; but although the letters are still legible, their meaning is a mere matter of conjecture. Copies of the paintings are preserved in the Museo Gregoriano of the Vatican, and in the British Museum.

Besides those enumerated and de-

scribed above, there are in the same localities the tombs of the **POLIFEMO** (opened in 1868)—**VASI DIPINTI** (1873)—**VECCHIO** (1873)—**MORENTE—PULCINELLA** (1872)—**SECONDI ARCHI** (1874)—**PORTA DI BRONZO** (1874)—**TWO** (not yet named 1874)—**DEGLI AUGURI** (1878). This last is a most important discovery, as indicative of the period at which the archaic style of art in the decoration of the Tarquinian necropolis began to lose some of its rigidity and adopt more natural proportions and graceful attitudes in the delineation of figures.

The subject appears to be the funeral rites of some defunct individual, one incident of which is that his favourite mastiff dog is going to be sacrificed to his master's *manes*, notwithstanding his own savage resistance to the intentions of the *victimarius*.

Mr. Dennis gives the following general classification of these painted tombs in the order of their antiquity—

1. The Archaic, or purely Etruscan.
2. The Græco-Etruscan.
3. The Romano-Etruscan.

He, concurring with other critics, assigns the greater antiquity in the 1st class to the tombs of the *Iscrizioni* and *Morto*. Then come the *Barone Vecchio*, and *Vasi Dipinti*. After the *Moribondo* and *Pulcinella*.

In the 2nd class are the *Citaredo*, *Triclinio*, *Bighe*, *Querciola*, *Pulcella*, *Letto Funebre*, *Cacciatori*, *Francesca*, and *Scrofa Nera*.

In the 3rd, the *Orco*, *Scudi*, *Bruschi*, *Cardinale*, and *Tifone*.

The indefinite antiquity of the earliest class can only compare with the archaic productions of Hellenic art, stretching from unknown ages to the 5th centy. B.C. The 2nd class must be later than the middle of that centy., because Pliny says that Polygnotus, who flourished then, was the first to draw women with transparent garments, to display teeth in open mouths, and give expression and character to faces. This class must also be prior to the 6th centy. of Rome, at which period begins the 3rd class.

Mr. Dennis observes that the tombs

of the 3rd class make direct reference to Etruscan mythology. The earlier sepulchres represent the most joyous moments of earthly existence, although perhaps such scenes were then truly descriptive of funeral rites and customs. Later, only divinities, demons, and disembodied spirits are portrayed. It is also only on objects and monuments of later date that genii or divinities are found taking part in human affairs. Why this change? The only solution appears to be that in earlier ages the religion of Etruria savoured of Egypt, and the people were so enthralled by the hierarchy that they dared not represent, or perhaps contemplate, the mysteries of their creed, but, after intercourse with Greece, Etruscan religion and art lost their oriental character, and the people ventured to look behind the veil drawn by the augur and aursuspex.

As to the question, How far may these painted walls be received as fair specimens of Etruscan art? it is to be presumed that the necropolis of Tarquinii, the ecclesiastical if not political metropolis of Etruria, would be adorned with the best frescoes then obtainable, as its tombs were enriched with the most elaborate works in gold and jewellery and the choicest specimens of fictile art. Micali, however, in his treatise on the ancient inhabitants of Italy (V. II. p. 246), opines that all these wall-paintings were the works of provincial artists. In either case their value as being so strikingly illustrative of Etruscan creeds and customs remains the same.

About a mile from Corneto, a little on the rt. of the road to Viterbo, is a most interesting tomb, called *La Mercareccia*, cut out of the rock, and originally decorated with pilasters and friezes, with figures of lions, bears, sphinxes, and human victims. The interior of the outer chamber of this tomb, now scarcely accessible, which shows that it was the last home of some great Etruscan, was covered with bas-reliefs representing on the frieze combats of wild beasts, and on the wall below figures of men and horses nearly as large as life. This

[*Rome.*]

very interesting example of the internal sculptures of Etruscan sepulchres has been unfortunately allowed to fall into ruin: and so much injured by the shepherds who for years have used the tomb as a sheepfold, that most of the figures are obliterated. The drawings of Mr. Byres have however preserved to us the outlines of these sculptures, and of the paintings which covered the walls of the inner chamber. The roof terminates in a perpendicular shaft 20 feet deep, which communicates with the plain above, and originally formed, no doubt, one of the entrances.

In the neighbouring cliffs are several caverns of enormous size, their roofs supported by huge pillars hewn out of the rock. Whether these excavations were used as cavern temples by the Etruscans, or were merely quarries, they are well deserving of a visit.

*Graviscæ*, the port of Tarquinii, was situated at the mouth of the Marta; the site is still marked by some remains of massive masonry, about 1½ m. from the stat.

The roads leading from Corneto to Ponte della Badia, the site of Vulci, and to Toscanella, 20 m., the ancient Tuscania, are practicable for carriages. There is also a good provincial road from Corneto to Viterbo, through Monte Romano and Vetralla, about 30 m. A diligence runs 3 times a week. From Monte Romano there is a bridle-road to Allumiere and Tolfa, passing through very romantic scenery.

#### PONTE DELLA BADIA (VULCI).

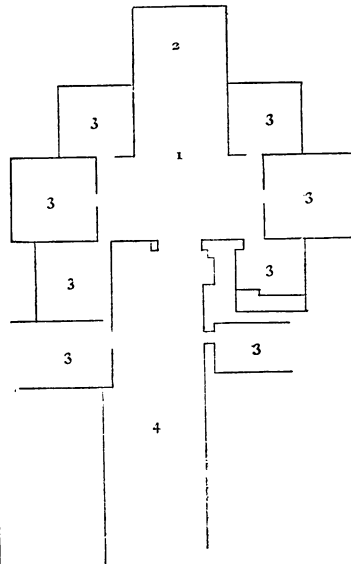
To visit Vulci, 18 m. N.W. of Corneto, travellers can proceed by rail from Rome as far as Montalto, on the Maremma Rly., the station following that of Corneto, from which it is 9 m. distant. Thence a branch road of 6 or 7 m., practicable for light carriages, strikes inland to the *Ponte della Badia* and the castle which adjoins it (this place had better not be visited during July, Aug., Sept., Oct., on account of the malaria). This castle, a fortress of the middle ages, with towers and battlements, forms a picturesque

object as it is approached. It is situated on a precipice above the l. bank of the Fiora, which is still spanned by the magnificent bridge, partly Etruscan and partly Roman, from which it derives its name. The bridge, forming part of the fortress, spans the ravine with a colossal arch, about 115 feet above the river. The piers of the bridge are built of masses of red tufa, without cement, and are evidently Etruscan; the masonry which encases them, and the travertine arch above, are as clearly Roman; so that we may regard the bridge as a Roman work on Etruscan piers. The width of the bridge is 10 feet, and the parapets are so high as to shut out the prospect on all sides: in one of these parapets is a channel which served for the passage of an aqueduct, the waters of which, in ages long gone by, oozed through the masonry and formed enormous masses of stalactites, which still overhang the side of the bridge above the smaller arch on the rt. bank. Beyond the bridge, a plateau of 2 m. in circuit, but elevated above the rt. bank of the Fiora, was the site of ancient Vulci, a city destroyed by Titus Coruncanius after the fall of Tarquinii; it is still known as the Piano di Volci or di Voce: scarcely any ancient remains are now visible which are not Roman, and some of as late a date as the time of Constantine. The Necropolis of Vulci occupied the table-land on both banks of the Fiora; that on the l. is supposed to have been connected with the city by one or more bridges, but the remains of one only are visible, at a spot called "Il Pelago." The first excavations were made here in 1828, when Lucien Buonaparte brought to light no less than 2000 vases and other Etruscan specimens. Since then Vulci has been an inexhaustible mine of Etruscan art, enriching the landed proprietors around, as well as the museums of London, Paris, St. Petersburg, Munich, and Berlin. The tombs at Vulci are, with one exception, beneath the surface of the soil. So mercenary have been the excavators that almost every tomb was filled up with earth as soon as it had been rifled of its contents, and, when those contents did not appear to possess a money value, they were wantonly destroyed. There is now only one tomb accessible in the Necropolis on the side of the Ponte della Badia, the "Grotta del Sole e della Luna," a very curious one of 8 chambers, with moulded ceilings and panels on the walls, all cut in the rock. Near this was situated the first painted tomb discovered at Vulci, now entirely destroyed, but copies of the paintings in it are fortunately preserved in the British Museum and in the Museo Gregoriano at the Vatican. Not far from this was the tumulus opened by Campanari in 1835, and in which he found the skeleton of a warrior with his helmet on his head, his ring on his finger, and his bronze shield still hanging beside him on the wall. An adjoining chamber, in which were found some beautiful vases, was evidently the tomb of the warrior's wife. In another near this was found the skeleton of a child surrounded by its toys. In the Necropolis on the other side or E. of the river more than 6000 tombs have been opened, and yet there is hardly one which has been left open. In the middle of the plain, however, is the remarkable tumulus called "*La Cucumella*," 50 feet high, and about 700 feet in circumference, which was opened by Lucien Buonaparte in 1829: the mound was encircled by a wall of massive blocks. Above this wall were discovered some small sepulchral chambers, and on the centre of the mound were 2 towers about 40 feet high, one square, the other circular, having several sphinxes and fabulous animals on their summits, while, at their base, a long passage guarded by sphinxes led to 2 small chambers of massive masonry, containing some fragments of bronze and gold, and bearing evident proofs that they had been already rifled. A fantastic restoration of this tomb, with a square and 2 round towers, has been given in M. Noel Desvergers' '*Etrurie et Etrusques*,' from a painting existing in the Villa at Musignano. The great central sepulchral chamber, from that author's description, does not yet appear

to have been discovered. Near this tumulus is a small low one called *La Rotonda*, walled round with a single course of stone, in which some very beautiful vases were discovered; and beyond another called the *Cucumelletta*, which was opened in 1832, and found to contain 5 chambers. In that part of the Necropolis of Vulci, west of the *Ponte Sodo*, called *Polledrara*, was opened the extraordinary tomb, in which were found a bronze effigy of an Etruscan lady, and a marble figure of another, with Egyptian vases and ostrich-eggs painted with Egyptian sphinxes, Egyptian alabaster figures, and ointment-pots in the form of Isis, a bone spoon, 2 bronze cars, and other objects of the highest interest.

After being long suspended, the excavations at Vulci were resumed in 1857 by the late Signor François and a society of antiquaries, when some curious and untouched sepulchres were discovered. One of these, on the height above the *Flora*, and near the *Ponte Rotto*, is remarkable: it is about 200 yards from the *Cucumella*, and is approached by a subterranean road and gallery 100 feet long, opening into a vestibule containing graves of children. The principal sepulchral chamber opening out of this has a pyramidal roof: in it were found several sarcophagi, urns, &c., whilst the walls were covered with paintings in a purely Etruscan style—a rare circumstance amongst the sepulchres at Vulci: one on 1-hand wall representing Achilles sacrificing to the manes of Patroclus, where we see 3 youths or captives bound conducted by Ajax, the son of Oileus, to the principal immolator, Achilles; near whom stand a hideous Charon, a winged Iris, a figure with flowing hair supposed to represent the shade of Patroclus, having the word *HINTHIAL* in Etruscan characters above and *AGAMEMNON*. Another painting shows us Ajax and Cassandra at the altar of Minerva. On each side of one of the doors two venerable figures beneath palm-trees of Nestor and Phoenix, with their names, and near them two warriors who have transfixed each other with their

swords, perhaps Eteocles and Poly-nices. On the wall opposite the sacrifice to Patroclus is a purely Etruscan scene, a military sacrifice. In one corner are figures of Mastarna, the Servius Tullius of the Romans, cutting the bonds that bound the hands of Celès Vebenna. There are several other paintings, nearly all accompanied with Etruscan inscriptions, and above an elaborate frieze



Sketch of a subterranean Tomb near the *Flora* at Vulci, discovered in 1857.

1. Central chamber, with paintings.
2. Sepulchral chamber behind.
- 3, 3, 3, Sepulchral crypts.
4. Long passage leading to tomb.

painted with imaginary animals, such as griffins, sphinxes, the Etruscan Cerberus, and panthers, bulls, deer, and horses devouring each other. When first discovered the colours of these extraordinary paintings were most brilliant and admirably preserved.\* Out of the central chamber

\* Most of the paintings have been given, in M. Noel Desverger's work above cited, but  
2 X 2

open on each side 6 smaller crypts, and beyond another central chamber, on the sides of which are the paintings of the sacrifice to Patroclus. In the centre of this inner chamber is a sepulchral urn with bas-reliefs of a human figure on two of its sides, and behind it several amphoræ, which probably contained ashes, with Greek names and inscriptions on the handles. This most interesting tomb is at present walled up, in order that copies should be made of the paintings while still retaining all their brilliancy of colour. Several specimens of elaborately worked Etruscan jewellery were also found in this Hypogæum, which are now in the Louvre. Some tombs have been recently opened on the sides of the cliff overlooking the Fiora. Of the many thousands of beautiful vases brought to light at Vulci, every museum in Europe contains examples. The greater part of them are of Greek workmanship, and many bear the same artists' names as on those of Campania and Magna Græcia. At a short distance from Ponte di Badia are Musignano and Canino.

† **Musignano**, 404 Inhab., was purchased by Lucien Buonaparte in the pontificate of Pius VII., and constituted, with Canino, the joint principality from which he derived his title as a Roman prince. It was purchased by Prince Torlonia on the return of the descendants of Lucien to France, in 1854.

The village of **Canino**, 2587 Inhab., presents no object of interest beyond sepulchral excavations in the cliff on which it stands. In the parish ch. is a monument by Pampaloni, of Florence, raised to Lucien Buonaparte by his children.

Canino, Musignano, and Ponte della Badia may be visited without danger from malaria except in the months of July, August, September, and October.

At a short distance from Canino

*full justice has not been done them, and they are better seen in the 'Monumenti Inediti,' vol. II., and 'Bullettino' (1863) of the Roman Instituto Archeologico.*

rises the mountain of the same name (1380 ft. above the sea), like an island in the midst of the great plain of the Fiora. Like Soracte, it is formed of secondary limestone, and the surrounding Maremma of volcanic dejections, similar in age and nature to those of the Roman Campagna. The panoramic view from it is very extensive. Near the S. base of the mountain are some ruins of Roman baths and dwellings of the Roman period, probably of the time of the early Cæsars.

#### TOSCANELLA (TUSCANIA).

Toscanella is 15 m. from Vulci, 20 from Corneto, 16 from Montefiascone, 15 from Viterbo, and 21 from Vetralla. It has a population of 4116 Inhab. From Corneto and Viterbo (diligence to Toscanella 3 times a week) connected by rail with Rome, the road is a first-class provincial one. The *Albergo*, near the centre of the town, has clean bedrooms and *trattoria* upstairs. From Corneto, the journey will occupy from 3 to 4 hours. Leaving Corneto, the road descends into the valley of the Marta, which it crosses and follows for some miles, winding round the base of the hill on which the town is built. It then enters on an undulating but depopulated country, until the picturesque mediæval towers and battlemented walls of Toscanella burst upon the view. The foundation of Tuscania is attributed to Ascanius, the son of Æneas; but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the 14th cent., when Toscanella, from its commanding position, was a place of considerable strength. Its romantic appearance recalls the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period.

The **Hill of San Pietro**, which is outside the modern town, was most probably the Arx of the ancient city. The summit is still surmounted by some square double towers of mediæval

masonry. Very little now remains of the ancient city beyond substructions and sewers, and some reticulated work of Roman times. In the valley beneath are the ruins of a circus.

On the height of San Pietro is situated the Cathedral, dedicated to St. Peter, a very interesting edifice in the earliest Italian Gothic style : it is supposed to date from the 9th or 10th centy., and is built of fragments of ancient buildings: the great doorway has a rich round-headed arch, with a rose-window and arcaded galleries above, adorned with some very curious sculptures of the Trinity, angels, saints, men, devils, chimæras, beasts, birds, and reptiles of extraordinary variety and most grotesque expression. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The columns which support the roof were evidently taken from ancient buildings. The font rests on a Pagan altar. From the nave a flight of steps leads to the high altar, beneath which is a crypt, a curious fragment of mediæval architecture. Its 28 marble columns seem to have been collected from all kinds of buildings, Roman as well as Etruscan. It is supposed to occupy the site of a Roman bath, built on the foundations of an Etruscan temple.

Near the cathedral is the ch. of **Sta. Maria**, decorated on the outside with fantastic sculptures similar to those of the cathedral: it is however supposed to be a centy. older. There is a large fresco of the Last Judgment at the end of the apse, probably of the 14th centy., and a good altar-piece of Virgin and Child, of the Siennese school: also a curious pulpit in the same style as that of S. Maria di Castello at Corneto, and probably of the same (13th) centy.

There is otherwise nothing of any interest in Toscanella, except the house and garden of the **Campanari** family, known throughout Europe as having been among the first and most successful labourers in the field of Etruscan exploration. Their residence contains some valu-

able tombs, and other treasures discovered in the excavations. The garden is unique in character and arrangement; sarcophagi, with full-length portrait figures of every variety and of every age upon their lids, are scattered here and there among the shrubs and trees; and in one part of the garden is the exact facsimile of a tomb which was opened by Sig. Campanari in 1839, and containing 10 of the 27 urns and other articles found in the original sepulchre. The figures on these sarcophagi, both male and female, are in recumbent attitudes; they hold goblets in their hands, and form together a family banquet of the dead. As a large portion of the treasures discovered by the Campanari have found their way to the Gregorian Museum, we need not describe them here. A pair of dice, bearing Etruscan words instead of numerals, gave rise to much controversy. They are now in the Cabinet des Medailles at Paris.

In the cliffs opposite and around Toscanella we may still trace the site of the ancient **Necropolis**. The interesting tomb called the *Grotta della Regina* is a large irregular chamber with 2 massive columns supporting the roof, and remarkable for its labyrinth, a passage cut in the rock and leading from one wall of the tomb to the other. Most of the Etruscan tombs at Toscanella are beneath the surface like those at Vulci. Sig. Valery, an apothecary, has a large assortment of bronzes, vases, scarabæi, &c., for sale.

No traveller who has not visited the extraordinary cavern-tombs of **Sovana** should leave Toscanella without extending his excursion to that locality (see below).

On leaving Toscanella for Viterbo, the road winds up a valley filled with ancient tombs, excavated in the rocky precipices like those which occur so abundantly in all the valleys of this district. From some parts of the road the 4 Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form the most striking



panorama of the journey. At about two-thirds of the way between Toscanella and Viterbo, but 2 m. on rt. of the road, is Castel d'Asso, with its cavern-sepulchres. The traveller may visit them without difficulty *en route*, but it will perhaps be more desirable to make Castel d'Asso the object of a separate excursion from Viterbo. 3 m. before arriving at Viterbo the road passes about  $\frac{1}{2}$  m. from the sulphureous baths of *i Bullicami* on rt.

(Viterbo and the neighbourhood are fully described in the *Handbook for Central Italy*.)

#### SOVANA (SUANA).

To reach Sovana travellers should drive from the Albegna stat., 2 $\frac{3}{4}$  hrs. beyond Corneto stat., on the Leghorn rly., to Pitigliano, a distance of 32 m.

At Pitigliano tolerable accommodation may be had; but at Sovana there is absolutely no accommodation. Carriages can be obtained by telegraphing to Sig. Ridolfi, owner of the post-carriages at Manciano, which is on the road to Pitigliano, 20 m. from the station. The charge for a 2-horse carriage is 35 fr. From Manciano a splendid view is enjoyed over the Maremma and sea. A carriage-road diverges here to the N.W. as far as Montemerano, on a lofty rock, whence by a bridle-road the distance to Saturnia is 5 m. Horses may be engaged at Pitigliano to reach Sovana, 3 m. distance, through a wild rocky country, intersected with deep ravines. A good carriage-road is in course of construction. Pitigliano may also be reached from Toscanella by a good carriage-road through Marta, Valentano, and Latera, where there are large sulphur-mines. Between Valentano and Latera the road skirts the high rim of an extinct volcanic crater, which formerly enclosed a lake, now drained and converted into a fertile valley. From the height near Valentano a splendid view is obtained over the lake of Bolsena and its picturesquely wooded banks. The distance from Toscanella to Pitigliano by this route is about 35 m., and a carriage

should be obtained for 40 fr. Travellers had better furnish themselves with provisions.

Travellers on horseback may take the bridle-road from Toscanella to Ischia, 14 m., thence to Farnese, 3 m., and on to Pitigliano, 12 m., making a round, if desired, to Castro. All the places we have mentioned occupy Etruscan sites, though their ancient names are objects of conjecture. Ischia stands on a tongue of land between deep ravines, the sides of which are full of tombs. Farnese is in a similar position, and is supposed to occupy the site of Maternum, a station on the Via Clodia: it contains a palace belonging to Prince Chigi. Castro, which gave a Ducal title to the ex-king of Naples, as descendant from the Farnese family, 7 m. W. of Farnese, also occupies an Etruscan site, supposed by many to be that of Stalonia, on a tongue of land near the Olpeta torrent, 2 m. above its junction with the Fiora, surrounded by ravines deeper and gloomier than any others in this district; but the town is a wilderness, having been levelled to the ground by Innocent X., as a punishment for the supposed murder of the bishop by one of the dukes of Farnese.

Pitigliano (4519 Inhab.), *Inn La Scola*) stands, like the towns we have described, on a tongue of land separated from the neighbouring plain by deep chasms, the sides of which are filled with tombs and columbaria. Near one of the gates, called the *Porta di Sotto*, are some fine fragments of the city wall, 8 courses high, and in the best style of Etruscan masonry. On a height above the town, called the *Poggio Strozzi*, are some traces of a villa of the counts Orsini, with which the peasantry associate many a romantic tale: 2 recumbent figures hewn in the rock are still called by them "Orlando and his wife." The scenery about Pitigliano is extremely fine, particularly in the neighbourhood of the Cascatella.

Another place of even greater natural beauty, about 5 m. on the provincial road from Pitigliano to Orvieto, ascending the ravine of the

Lente, is Sorano, an Etruscan site, the ancient name of which is lost; it abounds in grand scenery, consisting of precipitous chasms and long gorges, 500 ft. deep. The syndic of Sovana, Sig. Bernardo Martinucci, resides in Pitigliano, near the town gate; he speaks English fluently, is extremely hospitable, and will afford aid and information to travellers.

3 m. from Pitigliano is the village of Sovana, occupying the site of the Roman city of SUANA, almost deserted in the summer season from malaria. There is no inn at Sovana, but refreshments may be obtained at the Casa Faranti, though there are no good beds. In 1843, this almost unknown village acquired celebrity by the discoveries of our countryman Mr. Ainsley, who found in the ravines around it a series of sculptured tombs more beautiful in their details than any before known throughout Etruria. The present town, with a population reduced by malaria to less than 100, was so important a place in the middle ages that it sustained a siege against Frederick II., and its mediæval castle is still standing. Sovana was the birthplace of Gregory VII. (Hildebrand), and is still the seat of a bishop, to whom malaria gives a sufficient excuse for non-residence. It will be safest to visit this locality in spring. For exploring the ravines it will be desirable to obtain a guide: the syndic will recommend the best person for this duty.

The first and most remarkable tomb discovered by Mr. Ainsley is called "La Fontana." It is hewn in the tufa rock, and is 17 feet wide by 17 high, the last 7 feet being occupied by the pediment. This pediment rests on a projecting frieze, below which is a recessed arch nearly 10 feet high, with an inscription carved on the inner wall, and buttresses on each side, which probably supported figures. The pediment is filled with an alto-relievo of a marine deity, with huge fishes' tails in the centre, having a male genius winged on either side. The design and execution of these figures prove that they belong to a

late period of Etruscan art, and as no such monument has been found in any other part of the country it may fairly be considered unique. Near this is a long line of rock-hewn tombs, differing from those observed in the other valleys of Etruria, in the purely Egyptian character of their outline and mouldings, though the doors and inscriptions are Etruscan. On the opposite side of the ravine is another very remarkable tomb, called by the peasantry the "Grotta Pola," hewn out of the tufa in the form of the portico of a temple. The single column which remains and the pilaster behind it are fluted, and the capitals are formed of foliage which somewhat resembles the Corinthian: Mr. Ainsley considers that they have human heads in the middle of each face, the whole of which retains traces of red colour. The pediment has lost its sculptures, if any such ever existed in it, but the part of the soffit which remains is still decorated with medallions. From the traces of art on the adjoining rocks, Mr. Ainsley concludes that the portico formed a part of a much larger monument, forming "an union of objects of architectural grandeur not to be seen in any other part of Etruria." Many other tombs of interest are found in the same line of cliff, but the most remarkable are a series of tombs hewn into the forms of houses, presenting the most perfect characteristics of the domestic architecture of the Etruscans. Nearly every monument has its inscription, carved, not on the cornice, but within the moulded doorway. Altogether it is impossible to imagine any spot which offers a more fertile field for the archæologist or the explorer.

#### SATURNIA.

About 8 m. beyond Sovana is the site of Saturnia, which presents us with archæological attractions differing from those of every other site we have described. Independently of its interest to the antiquary as one of the 4 cities which Dionysius describes as having been built by the

aborigines, Saturnia is a place which every artist and lover of natural beauty will be rejoiced to visit. It is impossible to conceive anything more delightful than the scenery with which it is surrounded, or more rich in colour and effect than the valley of the Albegna, with its numberless tributary streams.

The traveller who has made Pitigliano his head-quarters in the previous excursions will have 2 ways of reaching Saturnia from that town; the first and most direct is a bridle-path of 12 m. which descends the valley of the Lente, fords the Fiora just above its junction with that stream, and from there crosses the mountains to Saturnia, which is situated on an isolated hill on the l. bank of the Albegna. The traveller from Sovana may proceed to Saturnia without returning to Pitigliano, by another bridle-path of 8 m., which fords the Fiora higher up the valley, ascends thence to S. Martino, and proceeds along the crest of the hills through Poggio to Saturnia.

Saturnia is situated on an isolated hill rising abruptly above the l. bank of the Albegna, surrounded by lofty mountains. The modern village is a wretched place, with less than 50 inhabitants, who are regularly driven away in summer by the malaria. The only house in which the traveller can venture to pass a night is that of the owner of the place, the Marchese Ximenes, whose steward is allowed to receive strangers. The mediæval fortifications which have been built upon the ruins of the ancient walls render it a conspicuous object. These fortifications, now in ruins, conceal all but 3 or 4 fragments of the ancient masonry. The most perfect are seen on either side of the Porta Romana, consisting of polygonal architecture; the blocks are of travertine, fitted together with remarkable precision. The Roman pavement of the Via Clodia is still visible at the gateway, and for a considerable distance beyond it. *Four other Roman roads are traceable in other directions, which appear to have led to Rusellæ, Siena, Chiusi,*

and Cosa; the latter is particularly visible as it sweeps down the valley of the Albegna. A few hundred yards westward of the Porta Romana is a square mass of travertine about 15 feet in height, which has been hewn into form upon the spot, and ornamented with architectural mouldings and pilasters. At one end are the remains of steps leading to the summit, on which are seen, sunk in the rocky surface, 3 parallel graves, or sarcophagi; but nothing remains to show by what means they were covered. Within the walls there is a large enclosure called the Bagno Secco, about 50 feet square, taken, as its name implies, for a Roman bath: and in the modern village, which still preserves the name of the aboriginal city, are some Roman antiquities, a pilaster with a fluted column attached, an altar bearing the name of Marcus Aurelius, another of Antoninus Pius, and some inscriptions, which show the existence of a Roman colony.

The Necropolis of Saturnia is situated 2 m. from the city, in the low ground on the rt bank of the Albegna, at a spot called by the peasantry the Pian di Palma. The tombs which are there found in great abundance are of ruder construction than any which are now known in Etruria, and are altogether unlike those which have been discovered in other Italian cities, whether Pelasgic or Etruscan. They bear a striking resemblance to the Druidical cromlechs of Devonshire and Cornwall. These tombs are mere cells or chambers very slightly sunk beneath the surface; their length being from 8 to 18 feet, their width somewhat less, and their height from 5 to 6 feet. Two of the sides are lined with large upright and unwrought slabs of stone, upon which is laid a covering, consisting either of one enormous slab slightly inclined, as if to carry off the rain, or of two equally rude and massive slabs laid together so as to form a gable roof. In some cases the interior is divided into 2 or even 3 compartments by a central stone or stones, which serve also to sustain the superincumbent mass. Many of the

tombs are approached by a passage 10 or 12 feet in length, lined also with rough stones, and there is no doubt that they were covered by tumuli. Nothing has been discovered at present in this necropolis to connect it with the Etruscans. When, therefore, we consider the antiquity assigned to Saturnia by Dionysius, and find it corroborated by the fact that it bears the most ancient name which was given to Italy, we cannot hesitate in regarding these tombs as the work of the aborigines.

From Saturnia the traveller may return to Pitigliano, or proceed through Montemerano, Marciano, and Marigliana, to the station at Albenga, and from there to Orbetello. Pitigliano is 18 m. distant from the high road to Rome at Acquapendente. Montemerano is 22 m. from Albenga and 27 from Orbetello, which is fully described in our account of the road from Leghorn to Civita Vecchia, in the *Handbook for Central Italy*, Rte. 83.

From Pitigliano to Orvieto (30 m.) a 2-horse carriage may be had for 35 fr.

#### COSA, VETULONIA, RUSELLE, POPULONIA, AND VOLTERRA.

The student of Etruscan antiquities may profitably continue his researches along the Tuscan maremma, in which he will be facilitated by the rly. Before reaching Orbetello he will find Ansedonia, marking the site of **COSA**; in the neighbourhood of Magliano, the site of **VETULONIA**; not far from Grosseto he can visit the massive walls of **RUSELLE**; near Piombino he will be able to explore what remains of **POPULONIA**; and from Cecina he may proceed by rail to Saline, whence there is a carriage-road to Volterra, ascending in 4 m. to a height of 1700 ft., thus completing in one series of excursions from Rome a visit to every important site of Maritime Etruria. Returning from Volterra to Rome, by the way of Siena, he can make a détour to **CHRUSI**, visiting the Etruscan sites in its vicinity, *Sarteano*, *Cetona*, and *even Perugia*, and afterwards proceed

through Città della Pieve to **ORVIETO**, **Montefiascone**, and **Viterbo**. From Viterbo he can visit **CASTEL D'ASSO**, **NORCHIA**, **BIEDA**, and **SUTRI**; and if disposed to conclude his exploration of Etruscan cities, he may proceed from Monterosi to Civita Castellana, and examine the sites of the 2 **FALERII**. All these places are fully noticed in the *Handbook for Central Italy*, under Rtes. 83, 97, 105, and 107.



#### § 7. FORTIFICATIONS ROUND ROME.

Of these important works, commenced in 1877, seven forts are on the right bank of the Tiber, and nine on the left. Two more on the rt. bank are planned, viz. Fort Farnesina, commanding the Via Cassia, N. of the city, and Fort Truglio, overlooking the Magliana Castle, to the S.

All the forts round Rome are of similar type, and consist of several rectilinear fronts, a gorge for artillery, and a number of bomb-proof casemates. The average cost of each has been 3,000,000 fr.

#### RIGHT BANK.

The first fort on the hill to the N. of the city on the rt bank of the Tiber is that of

##### 1. MONTE MARIO,

situated to the E. of the *Via Triumphalis*, a little past Villa Millini. From its lofty position it commands the surrounding country, the valley of the Tiber, and the Monti Parioli opposite. It is mounted with 20 guns, and stands abt. 1½ m. from Porta Angelica, and nearly 4 from Piazza Colonna, in a straight line.

##### 2. TRIONFALE.

A couple of miles to the N.W. of No. 1, along the *Via Triumphalis*

## 3. BRASCHI.

So called from a farm belonging to that family, due W. of the preceding, in a fine position, overlooking the promontory formed by the gardens of the Vatican. Its dimensions are inferior to those of No. 1. Its distance from Piazza Colonna is 3 m.

## 4. BOCCIA.

This fort, about the same size as No. 2 is situated  $1\frac{1}{2}$  kil. farther S., not far from the extreme W. bastion of the Vatican gardens, 3 m. from the Piazza Colonna.

## 5. AURELIA ANTICA.

So called from the ancient road which it overlooks, to the W. of Villa Pamphili. It is an important work, pierced for 15 heavy guns, abt.  $1\frac{3}{4}$  m. from the walls, and 3 m. from Piazza Colonna.

## 6. BRAVETTA.

Situated abt.  $1\frac{1}{4}$  m. S.E. of the preceding, between the hills of the Casaletto and the ravine of Bravetta. This fort commands the high plateau on which it stands, and the opposite heights of the Magliana ravine. It has several fronts, and mounts 20 heavy guns. Distance from the walls, abt.  $2\frac{1}{2}$  m.; from the Piazza Colonna, abt.  $3\frac{1}{2}$  m.

## 7. PORTUENSE.

On a height, abt.  $1\frac{1}{2}$  m., S. of Porta Portese, above the rt. bank of the Tiber, exactly opposite the Basilica of St. Paul. It is a powerful work, with a wide range.

## LEFT BANK.

## 8. ARDEATINA.

This fort is near the Tiber, on its l. bank, between which and the Appian Way it stands just half-way, near the farmhouse of Grotta Perfetta. Distance from the walls abt.  $1\frac{1}{2}$  m., from Piazza Colonna, abt.  $4\frac{1}{2}$  m.

## 9. APPIA ANTICA.

This is the most important in the whole line of forts. It is situated abt.  $1\frac{1}{4}$  m. E. of the preceding one, and on the W. of the Appian Way, abt.  $2\frac{1}{4}$  m. S.E. of the Porta S. Sebastiano, and  $4\frac{1}{2}$  m. from Piazza Colonna. It is strongly constructed of black lava, on which this part of the Appian Way is founded. The bomb-proof barracks are well ventilated and connected. The fort can mount more than 20 heavy guns, and has an immense range over the old and new Appian and Ardeatine Ways and the S. lines of rly.

## 10. OSTIENSE.

On the Monte della Creta, S. of St. Paul's *extra muros*, commanding the Tiber and *Via Ostiensis*.

## 11. CASILINA.

On the ancient road of that name, called also *Via Labicana*, outside the Porta Maggiore.

## 12. PRENESTINA.

Commanding the road to Palestrina, also beyond the Porta Maggiore.

## 13. TIBURTINA.

Overlooking the road to Tivoli, the Anio, and the Florence Rly., from the hill of Portonaccio,  $1\frac{1}{4}$  m. beyond San Lorenzo *extra muros*.

## 14. PIETRA LATI.

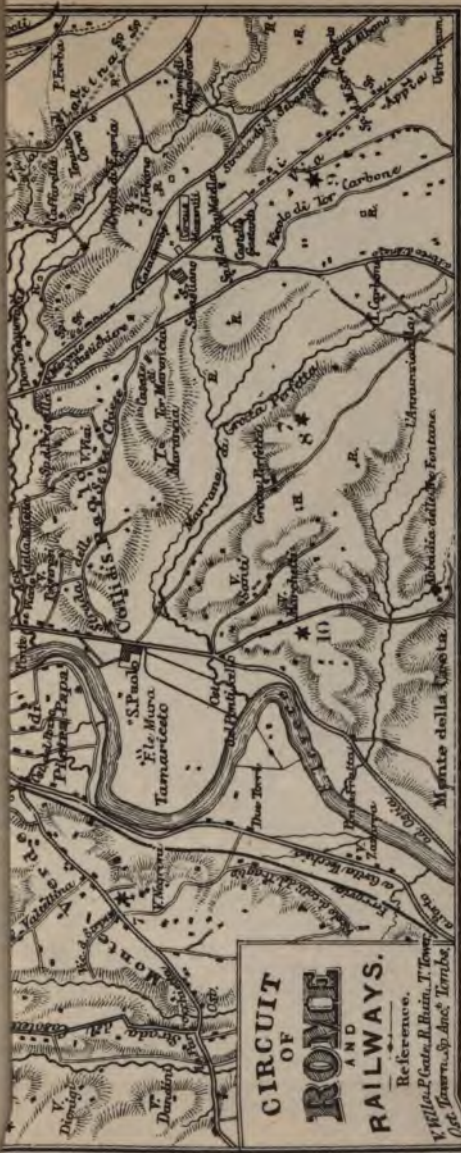
On a commanding eminence to the N. of the preceding fort.

## 15. MONTE ANTENNE.

On the site of the ark of the ancient city of Antenna, overlooking the Anio and Ponte Salaro, abt. 1 m. outside of Porta Salara.

## 16. APPIA NUOVA.

On the N.E. of the road to Albano (*Appia Nuova*) 6 m. from Rome.



- |                     |                           |                         |                            |
|---------------------|---------------------------|-------------------------|----------------------------|
| 1. <i>M. Mario.</i> | 5. <i>Aurelia Antica.</i> | 9. <i>Appia Antica.</i> | 13. <i>Tiburina.</i>       |
| 2. <i>Tronfale.</i> | 6. <i>Bravetta.</i>       | 10. <i>Ostienze.</i>    | 14. <i>Pietralata.</i>     |
| 3. <i>Bruschi.</i>  | 7. <i>Portuense.</i>      | 11. <i>Castina.</i>     | 15. <i>Monte Anteaure.</i> |
| 4. <i>Borren.</i>   | 8. <i>Ardeatina.</i>      | 12. <i>Prenestina.</i>  | 16. <i>Appia Nuova.</i>    |

Forts round Rome.

11

11

1

7

1

## § 8. RIDES IN THE VICINITY OF ROME.

British residents in Rome during the winter enjoy nothing more than riding on the Campagna, no place in the world being so well adapted for equestrian exercise. We therefore give a few riding itineraries, within a moderate distance from the city.

The average hire of a serviceable saddle-horse is from 200 to 300 frs. a month, with a gratuity at the rate of  $\frac{1}{2}$  fr. a-day to the stableman, who will lead it to and from the rendezvous near the gates when required.

The two maps of the environs, published by the Italian staff (see p. 23, *Maps of Rome and Environs*), will be the best pocket companions for riders not well acquainted with the localities.

In order to get on the Campagna, where a gallop can be had with enjoyment, it will be necessary to proceed along the high roads or through lanes for 2 or 3 m. beyond the gates. The enclosures, bearing the local name of *Staccionate*, consist of two or three strong wooden rails as high as an English five-bar gate. During the winter the gates of these fences are generally left open, but as the spring approaches they are closed on account of the crops. Instead of forcing his way by detaching the bars, the rider will do well to go round, if he cannot obtain a passage by a bribe of half a franc, as otherwise he might subject himself to an action for trespass, the laws at Rome on breaking through fences being very severe.

There are two annoyances to which the excursionist is at times exposed in the Campagna — attacks from shepherds' dogs, and being pursued by cattle. The shepherds' dog in the environs of Rome when alone is a shy and cowardly animal, but in packs, as is the case when large flocks of sheep descend during the winter to pasture in the Campagna, he becomes a ferocious and dangerous brute. From cows during the calving season, May, there is risk to pedestrians, and at that season they ought to be avoided, especially in the pasture-lands border-

ing on the Anio and the Tiber, and in the Isola Sacra. They will seldom, however, attack a person on horseback.

## A. EXCURSIONS FROM THE PORTA DEL POPOLO.

Horses to be sent outside the gate.

1. From the Porta del Popolo follow the city wall on rt., passing the entrance to the Villa Borghese; then taking the first turning on l. follow the lane of the *Tre Madonne* for about  $\frac{1}{2}$  a mile, and then turn to the l. until reaching the mineral spring of Acqua Acetosa, close to the Tiber. From here there is a good gallop across the meadows to the base of the hill of Antemnae, crossing the rising ground, or going round its base, until reaching the Via Salara. The fountain of the Acqua Acetosa may be also reached by the Casino di Papa Giulio, the second turning on rt. outside the Porta del Popolo, crossing the Monte Parioli: or by following the road to the rt., outside the city wall as far as the Porta Pinciana, and then taking the second lane on l., which leads to the Tiber. Porta Pinciana was reopened to public traffic in 1887. Another way of reaching these meadows is by the new promenade called Viale dei Monti Parioli, a splendid carriage drive, first broad road turn to l. outside Porta Pia, finishing at Acqua Acetosa.
2. From the gate along the road to the Ponte Molle. Then follow the high road, the Via Cassia, straight on to the Acqua Traversa, about 1 m. and a half. Before crossing the torrent, turn through the gate on the l., pass the farm buildings, and follow a track that leads over the hill to the Monte Mario, returning to Rome by the Porta Angelica, or by the road leading to the Ponte Molle.
3. After passing the Ponte Molle, ascend the same road (Cassia), whence at 1 m. from the bridge a lane diverges to the l. which leads to Via Trionfale, near the chapel of S. Onofrio. Continue beyond this, and on reaching the open country take a track to the l. which will afford a good gallop &c



to the *Strada di Boccea*. Follow this road for a mile or two, and turn into the fields to rt. near the farm of *La Porcareccia*, and over the table-land to *La Lucchina*; from there descend to the valley of *Acqua Traversa*, and return to Rome by the *Via Cassia* and the *Ponte Molle*.

4. Follow the *Via Cassia* to the *Acqua Traversa*. Immediately after crossing the little bridge, go through gate on l. into the farm of *La Sepoltura*. In the second field cross the brook to the l., and, instead of passing through the gate at the upper end of the field, follow a path that winds up through the wood upon the rt., and eventually brings you to the *Via Trionfale*.  $\frac{1}{2}$  mile along the road (turning to rt.) is the entrance gate to *La Lucchina* on l. From here there is a good galloping ground to *Porcareccia*, from which return across the country to S. Onofrio, or by reversing ride A 3.

5. After crossing the *Ponte Molle*, follow on rt. the *Via Flaminia*, now an excellent road, for 2 m. as far as the opening of the valley of *La Crescenza*: here turn to l. Fine galloping ground to the head of the valley, where ascend the table-land to rt., and, passing through a gate, take the track to rt., which leads down a rough and stony path into the valley of *La Valchetta*; pass through a gate to the l. At the other end of the field is a ford across the brook, beyond which there is good galloping ground up the valley to *Isola Farnese*. Or from the foot of the precipice take the path on rt. to the site of *Veii*, near the *Piazza d'Armi*, and from there across the table-land of the ancient city to *Isola*. Here the party can lunch, and return to Rome, descending the valley of the *Cremera* to the *Via Flaminia*, 6 m. from Rome. The best mode of performing the latter part of the excursion will be to cross the plateau of *Veii* from the *Molino* to the *Painted Tomb*, and from there to the *Casale di Vaccareccia*, from which a path on the rt. leads down into the valley of the *Valchetta* near the ford. This will be a ride of 5 or 6 hours.

6. Instead of going as far as *Veii*,

ascend the valley of the *Crescenza*, and along the table-land overlooking the valley of the *Cremera*, to the *Arco del Pino* a picturesque perforated rock, and regain the high road (*Via Cassia*) by the farm of *Bon Ricovero*.

7. Ascend the valley of the *Crescenza*; and instead of going to rt. (as in ride A 5), take a gate to l., cross the brook and over a hill, leaving the farm of *Bon Ricovero* on rt., as far as the *Via Cassia*. Follow the latter for  $\frac{1}{2}$  m. to rt., and, entering by a gate on l., there is good galloping ground on the heights round the head of the valley of the *Acqua Traversa* to the *Via Trionfale*, which follow by *Monte Mario*, or by the *Strada del Pidocchio*, along the line of aqueduct to the *Porta Angelica*. (B 2.)

#### B. FROM THE PORTA ANGELICA.

Send the horses to the gate, *Porta Angelica*.

1. Immediately outside of the *Porta Angelica*, take the lane on the l. along the brook, which follow up the *Val d'Inferno*, on the side of which there is good galloping ground. From the head of this valley gain the *Via Trionfale* beyond *Monte Mario*, and return by the chapel of S. Onofrio and the valley of the *Acqua Traversa* (ride A 2). There are some fine views of the dome of St. Peter's during the first part of this excursion.

2. Instead of ascending the *Val d'Inferno*, continue through the vineyards until reaching the aqueduct. Follow the path which runs parallel to the latter, the *Strada del Pidocchio*, until it joins the *Via Trionfale*, and return by S. Onofrio as above, or by *Monte Mario* and the *Porta Angelica*. There is a better road to the *Strada del Pidocchio* following the city wall from the *Porta Cavalleggieri* by the W. bastion of the Vatican.

#### C. FROM THE PORTA SALARA.

Send the horses to the *Piazza Barberini* or to the *Porta Salara*.

1. Leaving the gate, follow the Via Salara, passing on rt. the Villa Albani, to the Ponte Salaro; after crossing which, turn into the second gate on rt.: keep the *lower* track round base of hill, and, after passing through two gates, bear away to the rt. across the *fosso* or torrent, and by a track that winds up the valley reach the *Strada delle Belle Donne*, sometimes called *delle Vigne Nuove*. Here turn to the l. and keep along the road till the last paling on rt. is passed; then follow a foot-path to rt.; cross the torrent by a ford; proceed over the next hill to a wooden bridge, when turn sharp to rt. over fine galloping ground, which will lead to the farm-buildings of *La Cesarina*, from which a road joins the Via Nomentana about the 5th m. from Rome; following which, cross the Monte Sacro, the Ponte Lamentano, the ch. of S. Agnese on rt., and the Villas Torlonia and Patrizzi on l., and enter the city by the Porta Pia.

This ride is often combined with a picnic party to the valley of La Bella Donna.

2. A shorter ride will be, after crossing the Ponte Salara, to follow the road to Castel Giubileo, the site of the citadel of Fidenæ;  $\frac{1}{2}$  m. beyond which, ascend on rt. the valley of the Allia, or of Sette Bagni, to the Casale of Belle Donne, and return along the *Strada della Vigna Nova* to the Via Nomentana, which it joins near the Ponte Lamentano.

#### D. FROM THE PORTA DI SAN LORENZO.

Send horses to the Piazza Barberini, or Piazza di Termini.

1. Follow the Via di Porta S. Lorenzo, parallel to the Central Rly. Stat., as far as the gate, 2 m. outside of which, past a bridge over the Maranella, turn to rt. and through the farm of *Il Portonaccio*, across fields to the Via Collatina, or Strada di Lunghezza. Cross this road into fields that bear on the l. to a gate which will lead nearly opposite to the Tor de'

Schiavi on the Via Prænestina; hence to Rome by the Porta Maggiore.

2. On leaving the Porta di S. Lorenzo, take the Via Tiburtina for about  $2\frac{1}{2}$  m., then turn to rt. into the fields of *Casale Brucciato*, and work across the Campagna to the Via Collatina, or *Strada di Lunghezza*, a mile on which will lead to the farm-buildings of *Cervaretto* on l. Turn into the fields where the aqueduct goes underground; gallop across them, leaving Cervelletta on l., and over a stone bridge to *Cervaro*; explore the *Grotte*, as the old quarries are called; return by Cervelletta, turning to the rt. across the fields to the Ponte Mammolo. Return along the Via Tiburtina to halfway between the rly. and the ch. of S. Lorenzo, where a lane on the rt. (the Strada Cupa) will lead to the road round the city wall, at the N.E. angle of the Prætorian Camp.

#### E. FROM THE PORTA MAGGIORE.

On leaving the gate we see two roads opposite—that to the l. is the Via Prænestina, to the rt. the Via Labicana—take the latter for about 1 m.; then turn to rt. down a lane which follows along the E. side of the aqueduct to *Porta Furba*, leaving which on l. continue along the path on W. side of the aqueduct, and pass through the farm of *Roma Vecchia*, till the aqueduct runs underground; then bear away to the rt. and cross the Via Appia Nova; or turn to l., and, passing the railroad by the ruins of *Sette Bassi*, strike across to the Via Labicana, and, crossing this, pass on to the Via Prænestina, near the *Tor Tre Teste*, and follow to the N. across the country to the Lunghezza road, and along it on l. to Rome, by the Tor dei Schiavi.

#### F. FROM THE PORTA DI S. GIOVANNI.

Send horses to the Colosseum, or to the gate.

Follow the road outside and round the walls of the city to the rt. to the Porta S. Sebastiano, and then the Via Appia to the ch. of *Domine q'*

Vadis: here take the road on rt., the Strada del Divino Amore, passing by Tor Marancia, Tor Carbone, and la Vigna Murata, to the castellated farm of Castel di Leva, *il Divino Amore*, about 8 m. from Rome. From here return by Valerano, the Tre Fontane, and the Porta di S. Paolo, a ride of 5 or 6 hrs. (There is a great gathering of the peasantry from all the country around at the festival of the Divino Amore in the spring, a very interesting sight.)

#### G. FROM THE PORTA DI SAN PAOLO.

1. Follow the high road to the Basilica; turn up a lane opposite to the monastery on l., which leads to *Grotta Perfetta*, and through some fine grass-fields to *La Nunziatella* and *la Vigna Murata*, on the Via Ardeatina, as far as Tor Carbone; cross the road into the fields, and make for the tomb of Cæcilia Metella, on the Via Appia, a landmark always in sight; from here passing along the Circus of Romulus, gain the valley of the Caffarella by the ch. of S. Urbano and the Fountain of Egeria; ride through the farm of La Caffarella to the modern road to Albano, and enter the city by the Porta di San Giovanni.

2. A longer ride may be taken, by La Vigna Murata, as in the last, thence crossing to the *Casale Rotondo* (tomb of Messalla Corvinus) on the Appian Way and the Albano road, when strike across the fields and a small stream to the point where the Marcian aqueduct goes underground. The view from this point commands the curved line of the aqueduct looking towards Rome. Hence a track leads into the road to Rome near the Osteria del Tavolato.

3. After passing the Basilica of S. Paolo, take the l.-hand road at the bifurcation of the Via Ostiense, which leads to the Tre Fontane, where the churches may be visited. Continue 2 m. to the Acqua Acetosa, and ascend the stream on l. towards the farm-buildings of Tor Pagnotta, and from there to the *Cecchignola*, and across the *Campagna* to the Via Appia, returning along the latter towards Rome. After

crossing the Almo follow on rt. line of the Civita Vecchia Rai through lanes that lead to the Porta Latina, or to the Porta Giovanni. Thence through the by the road along the inside of passing Sta. Croce in Gerusalemme to the Porta Maggiore, and Piazza Termini.

In addition to the preceding of a few hours' duration, long excursions on horseback can be made. Along the Via Cassia and *Ciampi Galera* and Bracciano, 2 days, in return.

From Rome to Galera by the of La Bocca, which branches c. rt. from the road to Civita Vecchia. La Madonna del Riposo, 2 m. by the Porta Cavallegieri, to La careccia and Santa Rufina; to Bracciano ascending the valley of the Arc Galera; returning by the O Nuova, on the Via Claudia, La S. the Via Trionfale, and Monte Mario to the Porta Angelica,—a long ride.

Another route to Galera, but a long, will be by the valley of the Traversa as far as La Lucchina. After passing La Lucchina, to La Mazza Lupo on rt., make for Colonna; from here cross a deep ravine below which follow downwards for 4 fields, then strike away to some fine meadows, at the end of cross another ravine, and an easy trot brings you to Casale di Giacomo, from which the ruins of Galera is about 2 m. distant.

Along the Via Flaminia to Porta and Fiano, on the Via Flaminia, rt. bank of the Tiber, 1 d.

Along the Via Flaminia to Porta, visiting the ruins of the of Livia. Here the Flaminia a to the l. Follow it to the Ca Malborghetto, where the road to Fiano turns off on l.; ascend the Musino, the ancient Ara Muti return by Formello (the road Scrofano along the Monte Musino. Formello is very pretty), the Ci Vaccareccia, and the valley Crescenza, or down the valley



## INDEX.

- | ACADEMIES.  | ANTIUM.  | ARCHES.   |
|---|--|---|
| <p style="text-align: center;"><b>A.</b></p> <p>Academies:—<br/>           Arcadian, 393.<br/>           Archæological, 393, 394, 395.<br/>           Artistic Congregation of the Pantheon, 295.<br/>           British, 394.<br/>           St. Cecilia, 393.<br/>           Filharmonica, 393.<br/>           Fine Arts, or S. Luke, 359.<br/>           French, 395.<br/>           de' Lincol, 393.<br/>           St. Luke, 394.<br/>           Spanish, 395.<br/>           Tiberina, 394.</p> <p>Acqua Acetosa, 555.<br/>           — Argentina, 114.<br/>           — Bollicante farm, 487.<br/>           — Felice, 109, 270.<br/>           — Paola, 503.<br/>           — Paolina, 270.<br/>           — Santa, 422, 431.<br/>           — Virgo, 109, 490.</p> <p>Acque Albule, 403.<br/>           Ædes Matris, 99.<br/>           Æmilia, Basilica, 72, 77.<br/>           Æsculapius, temple and island of, 134.<br/>           Affile, village of, 485.<br/>           Agata, S., de' Goti, church of, 207.<br/>           Agents, forwarding, 11.<br/>           Agger of Servius Tullius, 58.<br/>           Agnese, S., churches of, 207, 208.<br/>           —, catacombs of, 161.<br/>           Agonalls, circus, 123.<br/>           Agosta, village, 474.<br/>           Agostino, S., church of, 210.<br/>           Agrippa, his baths, 114, 463.<br/>           Agylla, city of, 527.<br/>           Alatri, fortress of, 484.<br/>           Alba Longa, site of, 458.<br/>           Albani palace, 362.<br/>           —, villa, 401.<br/>           Albano, lake of, 460; its emissary, 460; town of, 433.<br/>           Albano, to, by rail, 432.<br/>           —, to Palazzuolo, 442.<br/>           Albanus rivus, 458, 509.</p> | <p>Albegna river, 552.<br/>           Albunea, site of grove of, 467.<br/>           Aldobrandini villa, at Frascati, 449.<br/>           Alessandro, St., oratory and catacombs of, 163, 491.<br/>           Alessio, S., church of, 211.<br/>           Algidus, Mons, 446.<br/>           Allia valley, 491, 493.<br/>           Almo, stream of, 426.<br/>           Alstum, the ancient, 526<br/>           Altemps palace, 362.<br/>           Altieri palace, 362.<br/>           — villa, 503.<br/>           Ambassadors, foreign, 30.<br/>           Amphitheatres, ancient: of Domitian, at Albano, 434; Castrensæ, at Rome, 143; Flavian (Colosseum), 101; of Statilius Taurus, Rome, 143; Tusculum, 451.<br/>           Ampiglione, 472.<br/>           Anagni, 486.<br/>           Anastasia, S., church of, 211.<br/>           Andrea, S., churches of: delle Fratte, 211; al Quirinale, 212; della Valle, 212; dei Scozzesi, 213.<br/>           Angelica library, 210.<br/>           —, Porta, 65.<br/>           Angelo, Ponte S., 66.<br/>           —, S., in Pesceira, church of, 213.<br/>           —, S., castle of, 147.<br/>           Anguillara, village and castle of, 504.<br/>           Anio Falls, at Tivoli, 469.<br/>           — river, 461, 463, 494; sources, 476.<br/>           Anio Novus, 110, 431.<br/>           — vetus, the, 108.<br/>           Anna Perenna, temple of, 521.<br/>           Ansedonia, 553.<br/>           Antemnae, 493.<br/>           Anticoli, 474.<br/>           Antinous, the, of the Vatican, 206; of the Capitol, 341.<br/>           Antiquities, 53.<br/>           —, dealers in, 19.<br/>           Antium, Porto d'Anzio, 523.</p> | <p>Antonio Abate, S., church of 213.<br/>           Antonio, S., del Portoghesi, church of, 213.<br/>           Antoninus, forum of, 125.<br/>           Antoninus Pius, his column, 124.<br/>           Antoninus and Faustina, temple of, 68.<br/>           Appia antica, 554.<br/>           Apollinare, S., church of, 213.<br/>           Apollo Belvedere, the, 298.<br/>           Apostoli, SS., church of the, 214.<br/>           Apothecaries in Rome, 13.<br/>           Aqua Acetosa, mineral spring, 555.<br/>           — Crabra, 64, 123.<br/>           — Ferentina, 458.<br/>           Aquæ Albule, 403.<br/>           — Aureliæ, 503.<br/>           — Cæretanæ, 527.<br/>           Aquarium, 25.<br/>           Aquasana, stream, 501.<br/>           Aqueeducts, ancient:—<br/>           Alexandria, 110.<br/>           Anio Novus, 110.<br/>           A. Vetus, 108.<br/>           Aqua Appia, 107.<br/>           A. Alsietina, 109.<br/>           A. Claudia, 110, 431, 474.<br/>           A. Julia, 109.<br/>           A. Marcia, 108, 474.<br/>           A. Tepula, 109.<br/>           Traiana, 110.<br/>           A. Virgo, 109, 490.<br/>           Aqueeducts, modern:—<br/>           A. Felice, 109.<br/>           A. Pia, 123.<br/>           A. Virgo, 170.<br/>           Ara Coeli, church of Sta. Maria di, 237.<br/>           Arches of—<br/>           Augustus, 63.<br/>           Constantine, 110.<br/>           Dolabella and Silianus, 112.<br/>           Drusus, 112, 426.<br/>           Fabius, site of, 68.<br/>           Gallienus, 112.<br/>           Gordianus, 112.<br/>           Janus Quadrifrons, 112.</p> |

## ARCHES.

—*continued.*  
 everus in the Forum, 75; in the Velabrum, 113.  
 S, site of, 75.  
 36, 114.  
 gical Institute of 394.  
 gical Society, British, 395.  
 pass, 476.  
 ina, 495.  
 1.  
 37.  
 a, portico of the, 130.  
 ruin, position of the,  
 pontifical, 324.  
 iver, 501.  
 llage, 474.  
 studios at Rome, 15.  
 s tomb, 435.  
 Porta, 63.  
 tel d', tombs, 550.  
 llage and stream, 525.  
 mb of the, 150.  
 's forum, 79; mausoleum, 43.  
 church of, at Ostia,  
 ntica, fort, 554.  
 Porta, 64.  
 column, 124.  
 hill, the, 51.

**B.**

Sasso, 527.  
 S, church of, 215.  
 eatre of, 141.  
 esu hospital, 391.  
 ia, the Necropolis of, 528.  
 t Rome, 11.  
 y of Constantine, 196.  
 place, gallery, and 362; villas, 461.  
 alestrina, 482.  
 fountain, 270.  
 meo, S., church of,  
 e di S., 67.  
 ancient and Pagan:—  
 , 72, 77.  
 utine, 85.  
 2.  
 Bassus, 189.  
 31.  
 Christian, their characteristics, 175.  
 modern and Christian, 207.  
 ce in Gerusalemme,  
 7 Lateran, 190.  
 120, 204.  
 Maggiore, 198.  
 7

## BRONZES.

Basilicas, modern and Christian, of—*continued.*  
 S. Paolo fuori le Mura, 201.  
 the Vatican (St. Peter's), 176.  
 S. Sebastiano, 263.  
 St. Stephen, ruins of, 431.  
 Bassano di Sutri, 503.  
 Baths, Ancient, or Therme:—  
 of Agrippa, 114.  
 Caracalla, 113.  
 Constantine, 119.  
 Diocletian, 119.  
 of S. Eiena, 122.  
 Næratius Cerialis, 122.  
 Nero and Alex. Severus, 120.  
 Novatus, or Pudens, 122.  
 at Ostia, 514.  
 Taurine, 533.  
 Titus, 120.  
 Trajan, 120, 533.  
 Baths, modern:—  
 in Rome, 11.  
 Della Regina (at the Solfatara), 463.  
 Stigliano, 504.  
 Vicarello, 503.  
 Belle Donne, Casale delle, 491.  
 Belvedere Cort. of the Vatican, 295.  
 Bembo, palazzo, 364.  
 Benedict, St., monastery, at Subiaco, 475.  
 Benfratelli, hospital of, 390.  
 Bernardo, S., church of, 215.  
 Berti palace, 364.  
 Bibiana, S., church of, 216.  
 Bibulus, tomb of, 144.  
 Bieda, 553.  
 Birthday of Rome, 26.  
 Bishops of Rome, list of, 43.  
 Blandusia, fountain of, 470.  
 Boacciano, Torre, 507, 514.  
 Boarding Houses, 6.  
 Boarium, Forum, 126.  
 Bocca della Verità, 135.  
 Bona Dea, statue of, 432.  
 Bonaparte palace, 364; villa, 404.  
 Bookbinders, 24.  
 Books on Rome, 20.  
 Booksellers at Rome, 23.  
 Borghese palace, 364.  
 — villa, 405.  
 — chapel in S. M. Maggore, 100.  
 Borgia, Gabinetto, Vatican, 321.  
 Botanical garden, 269.  
 Boville, its ruins, 432.  
 Bracciano, lake (Lacus Sabatinus) 503, town, and feudal castle of, 502.  
 Braschi palace, 367; villa, 472; fort, 554.  
 Bridges, ancient, of Rome, 66.  
 —, modern. See Ponte.  
 British Archaeological Society, 394.  
 Bronzes, dealers in, 18; gallery of, in the Capitol, 333.

## CASAL DEI PAZZI.

Buffalarecchia, Cervetri, 527.  
 Bufalo, palazzo del, 367.  
 Buon-Ricovero, 495.  
 Burial-ground, Protestant, 400.

## C.

Cabs, 27.  
 Cæcilia Metella, her tomb, 145.  
 Cælian hill, 51.  
 Cære, 526.  
 Cæsar, Julius, site of his temple and rostra, 74; his forum, 78; gardens, 172.  
 Cæsars, palace of the, 92.  
 Cafés of Rome, 8.  
 Caius Cestius, pyramid of, 146.  
 Calepodius, cemetery and catacombs of, 253.  
 Calisto, S., convent, 249.  
 Callixtus, S., catacombs of, 164.  
 Camaldoli, monastery, 453.  
 Cameo engravers, 18.  
 Campagna, the, 50; excursions in, 491.  
 Campanili of Rome, description of, 397.  
 Campo di Annibale, on Monte Cavo, 444.  
 — Jemini, 521.  
 Campus Martius, 47.  
 Cancelleria, palace, 367.  
 Canina's works on Rome, 21 425.  
 Canino, village of, 548.  
 Cantalupo, Bardella, village of, 473.  
 Canterano, village, 474.  
 Capena, Porta, 64.  
 Capitol: view from the tower, 50; piazza, 325; palace of the Senator, 326; of the Conservators, 327; Protomotheca, 331; new sculpture galleries, 331; halls of the Conservators, 329; gallery of bronzes, 332; gallery of pictures, 334; museum, 336-344.  
 Capitoline hill, the, 51, 88.  
 Capocotta, site of Laurentum, 520.  
 Cappellette, le, 453.  
 Cappuccini, church of, at Rome, 216; at Frascati, 448.  
 Caracalla, his baths, 113.  
 Careix, site of, 501.  
 Carlo, S., a Catinari, church of, 217.  
 —, in the Corso, church of, 217.  
 Carnival at Rome, 25.  
 Carriages at Rome for hire, 27, 28.  
 Carso, 474.  
 Carvings, wood and ivory, 49.  
 Casa Pollastrini, 512.  
 Casal dei Pazzi, 491.  
 2 0

## CASA LA.

- Casala di Rustica, 490.  
 Casale di Capo Bianco, 492.  
 — di Monte Gentile, 492.  
 — Rotondo, 428.  
 Casantense, Biblioteca, 242.  
 Cascatelle at Tivoli, 471.  
 Case Nuove, le, 492.  
 Caserta palace, 368.  
 Casertus, villa of, at Tivoli, 471.  
 Castel Arcione, 462.  
 — d'Asso, 550, 553.  
 — Fusano, 519.  
 — GANDOLFO, 459.  
 — Giubileo, 494, 557.  
 — Madama, village, 473.  
 Castellaccio, 490.  
 Castello dell' Ossa, 489.  
 —, Porta, 65.  
 Castiglione, site of Gabii, 488.  
 Castor and Pollux, temple of,  
 71; equestrian group called,  
 325.  
 Castrense, Amphitheatrum, 143.  
 Castrimennium, now Marino,  
 457.  
 Castro, 550.  
 Catacombs:—  
 in general, 158.  
 S. Agnese, 161.  
 of St. Alessandro, 163, 491.  
 Calepodius, 253.  
 Callixtus, 164.  
 S. Ciriaca, 205.  
 Jewish, 167.  
 SS. Petronilla, Nereus, and  
 Achilleus, 170.  
 S. Pretextatus, 167.  
 Santi Quattro, 164.  
 S. Sebastian, 167, 264.  
 Caterina, S., dei Funari, church  
 of, 217.  
 —, di Siena, church of, 217.  
 Cavaliere, Piano del, 474.  
 Cavaleggieri, Porta, 65.  
 Cave, village of, 484; Rocca di,  
 484.  
 Cavo, Monte, or Mons Lazialis,  
 445.  
 Cecchina, la, valley, 491.  
 Cecilia, S., church of, 217.  
 Celebrities, Roman, list of, 43.  
 Cemetery, extramural of Rome,  
 206.  
 — Protestant, 400.  
 Cenci palace, 368.  
 Centumcellae, 533.  
 Ceremonies, chronological list  
 of, 38.  
 Ceremonies in St. Peter's, 190;  
 in the Lateran, 195; in S. M.  
 Maggiore, 201.  
 Ceres, Liber and Libera, temple  
 of, 135.  
 — temple and forum at  
 Ostia, 518.  
 Ceri Nuovo, village, 531.  
 Certosa di Trisulti, 476.  
 Cervara, village, 474.  
 Cervaro, 490.

## CHURCHES.

- Cervetri, ancient city, 526.  
 Cesareo, S., church of, 219.  
 Cesarini palace at Genzano, 437.  
 — at Rome, 369.  
 Charities of Rome, 489.  
 Chemists at Rome, 13.  
 Chigi palace, 369.  
 Chiropodists, 13.  
 Chiesa, Porta, 63.  
 Chiusi, 553.  
 Chronological tables, 41.  
 Church, English, 28.  
 Churches of Rome, 207-268.  
 Churches in Rome of—  
 S. Agata de' Gotti, 207.  
 S. Agnese, 207.  
 — fuori le Mura, 208.  
 S. Agostino, 210.  
 S. Alessandro, 491.  
 S. Alessio, 211.  
 S. Anastasia, 211.  
 S. Andrea delle Fratte, 211.  
 S. Andrea al Quirinale, 212.  
 — dei Scozzesi, 213.  
 — delle Valle, 212.  
 S. Angelo in Pesceira, 213.  
 S. Antonio Abate, 213.  
 — de' Portoghesi, 213.  
 S. Apollinare, 213.  
 SS. Apostoli, 214.  
 Ara Coeli, 237.  
 S. Balbina, 215.  
 S. Bartolommeo, 215.  
 S. Bernardo, 215.  
 S. Bibiana, 216.  
 Cappuccini, 216.  
 S. Carlo a Catinari, 217.  
 — in Corso, 217.  
 S. Caterina dei Funari, 217.  
 — di Siena, 217.  
 S. Cecilia, 217.  
 S. Cesareo, 219.  
 S. Clemente, 219.  
 S. Cosimato, 225.  
 SS. Cosma e Damiano, 225.  
 S. Costanza, 225.  
 S. Crisogono, 225.  
 S. Croce in Gerusalemme, 226.  
 S. Domenico e Sisto, 227.  
 S. Francesca Romana, 227.  
 S. Francesco a Ripa, 228.  
 Il Gesu, 228.  
 S. Giacomo de' Spagnoli, 229.  
 S. Giorgio in Velabro, 229.  
 S. Giovanni Battista, 230.  
 — de' Fiorentini, 230.  
 — in Fonte, 196.  
 — in Laterano, 190.  
 — in Oleo, 231.  
 — e Paolo, 230.  
 — a Porta Latina, 230.  
 S. Giuseppe de' Falegnami,  
 231.  
 S. Gregorio, 231.  
 S. Ignazio, 232.  
 S. Isidoro, 232.  
 S. Lorenzo, 204.  
 — e Damaso, 233.  
 — in Lucina, 233.

## CHURCHES.

- Churches in Rome of—  
*continued.*  
 S. Lorenzo in Miranda, 233.  
 — in Panis-Ferna, 234.  
 S. Luigi dei Francesi, 234.  
 S. Marcello, 234.  
 S. Marco, 235.  
 S. Maria Maggiore, 198.  
 — degli Angeli, 235.  
 — dell' Anima, 237.  
 — in Aquiro, 237.  
 — di Araceli, 237.  
 — Aventinense, 239.  
 — in Campitelli, 240.  
 — della Concezione, 216.  
 — in Cosmedin, 240.  
 — Egiziaca, 136.  
 — di Loreto, 241.  
 — ad Martyres (Pantheon),  
 138.  
 — sopra Miserva, 241.  
 — di Monte Santo, 244.  
 — in Monte, 244.  
 — dei Miracoli, 244.  
 — della Navicella, 244.  
 — dell' Orto, 244.  
 — della Pace, 245.  
 — del Popolo, 245.  
 — in Portico, 240.  
 — Scala Coeli, 254.  
 — del Sole, 141.  
 — in Trastevere, 247.  
 — in Trivio a Trevi, 249.  
 — in Vallicella, 249.  
 — in Via Lata, 250.  
 — della Vittoria, 250.  
 — Martina, 250.  
 — Martino ai Monti, 251.  
 SS. Nero ed Achilleo, 251.  
 S. Nicola da Tolentino, 252.  
 — Niccolò in Carcere, 136,  
 252.  
 — Onofrio, 252.  
 — Pancrazio, 253.  
 — Paolo fuori le Mura, 201.  
 — alle Tre Fontane, 253.  
 — Pietro in Vaticano, 176.  
 — in Montorio, 254.  
 — in Vincoli, 250.  
 — Prassede, 257.  
 Il Priorato, 239.  
 S. Prisca, 259.  
 — Pudentiana, 259.  
 SS. Quattro Coronati, 261.  
 S. Saba, 261.  
 — Sabina, 262.  
 — Salvatore in Lauro, 261.  
 — Sebastiano, 262.  
 — Silvestro al Quirinale,  
 264.  
 — in Capite, 264.  
 — Sisto, 264.  
 — Stefano sopra Cacco, 264.  
 — Rotondo, 265.  
 Santissimo Sudario, 265.  
 S. Susanna, 265.  
 S. Teodoro, 265.  
 S. Tommaso degli Inglese, 266.  
 La Trinità del Monte, 266.

CHURCHES.	DENTISTS.	FARNESINA PALACE.
<p>Churches in Rome of—<i>continued</i>.            La Trinità de' Pellegrini, 267.            S. Urbano, 107.            SS. Vincenzo ed Anastasio, 256, 267.            S. Vitale, 268.            Cicciaporci palace, 369.            Cicero, villa of, at Tusculum, 451.            Ciceroni and guides, 20.            Ciciliano (Cicellon), 473.            Circuses of ancient Rome :—              Agonalis, 123.              Flaminian, 124.              Hadrian, 124.              Maximus, 122.              of Nero, 124.              Romulus, or Maxentius, 123.              Varianus, 124.            Ciriaca, Sta., catacombs of, 205.            Citorio, Monte, 143.            Civita Lavinia, town, 440.              — Vecchia, 531.            Civitella, la, village, 476.            Clark, Sir Jas., on the climate of Rome, 412.            Claudian family, their supposed tomb, 145.            Claudius, temple of, 135.            Clemente, S., church of, 219.            Climate of Rome, 412.            Clivum Tiburtinum, 464.            Clivus Capitolinus, 72.              — Victoriae, 97.            Cloaca Maxima, 113.            Clubs, 32.            Coazzo farm, 491.            Coins, Roman, 321, 356.            Collatia, site of, 490.            Colleges at Rome :—              American, 270.              English, 266.              Irish, 207.              Propaganda, 268.              Romano, 268.              Sapienza, 269.              Scottish, 212.            Colleperdo, 476.            Collina, Porta, 62.            Colonna, town of, 454.              — palace and gardens at Rome, 369.              — Vittoria, birthplace, 457.            Colonnades of St. Peter's, 178.            Colosseum, the, 101-107; its flora, 106.            Colossus of Nero, 107.            Columbaria of Rome, 155.              — Vigna di Lozzano, 155.              — Vigna Codini, 156.              — Hylas and Vitalline, 157.              — Lucius Arruntius, 157.              — T. Claudius Vitalis, 157.              — Freedmen of Augustus and Livia, 157.              — Villa Farnelli-Doria, 157.            Column, ancient, 125.</p>	<p>Column of Antoninus Pius, 124.              — of M. Aurelius Antoninus, 124.              — of C. Duillus, 327.              — of Henry IV., 125.              — of Phocas, 73, 125.              — of Trajan, 83, 125.              — of the Immaculate Conception, 125.            Comitium, the ancient, 77.            Communion of St. Jerome, painting of the, by Domenico, 285.            Compatri, Monte, village, 453.            Concerts, 25.            Concord, temple of, 77.            Conservators, palace of the, 327.            Consolazione, la, hospital, 390.            Constantia, St., her tomb, 147, 290.            Constantine, basilica of, 85; arch of, 110; baths, 119.            Consuls, foreign, at Rome, 31.            Consulta, palazzo della, 371.            Conti, Tor de' 396.              — villa, 449.            Conveyances, public, in Rome, 26.            Copylists of old masters, 17.            Corioli, city of, now Monte Glove, 439.            Corneto, town, 535; cathedral, churches, 536; Palace of Card. Vitelleschi, 537; Mediaeval Towers, 538; Palaces, Museum, 538; ancient city, 540; tombs, 541.            Corniculum, 463.            Cornufelle, lake of, 453.            Corsini palace, 372.            Correse, Cures, 493.            Corvinus, Messalla, his tomb, 428.            Cosa, site of, 553.            Cosimato, S., church of, 225; convent of, 471.            Cosma e Damiano, SS., church of, 225.            Costa Sole, 474.            Costaguti palace, 374.            Costanza, S., her sarcophagus, 290; church of, 225.            Councils, general, 195.            Cremera river, 495.            Crescenza, valley of, 500.            Crisogono, S., church of, 225.            Croce, Santa, in, Gerusalemme (basilica), 226.            Crypts, or Grotte, of St. Peter's, 186.            Curia Innocenziana, 374.</p> <p style="text-align: center;"><b>D.</b></p> <p>Dancing, teachers of, 15.            Decimo, river of, 509.            Dentists at Rome, 13.</p>	<p>Diana, temple of, at Nemi, 438.            Diavolo, Sedia del, 491.            Digenzia, now village of Licenza, 477.            Diligences, 27.            Diocletian, his baths, 119.            Divus Rediculus, temple of, 135.            Dolabella, arch of, 112.            Dome of St. Peter's, 181; ascent of, 190.            Domenico e Sisto, SS., church of, 227.            Domine quo Vadis, church of, 426.            Dominicans, head-quarters of, 243.            Domus Gelotiana, 94.            Doria - Pamphili palace and gallery, 374; villa, 434.            Doves of Pliny, 344.            Drawing, teachers of, in Rome, 14.            Drawing materials, 18.            Drusus, his arch, 112, 426.            Dullian column, 327.</p> <p style="text-align: center;"><b>E.</b></p> <p>Education, elementary, 393.            Egeria, fountain and valley of, 427, 437.            Egyptian Museum of the Vatican, 316.            Electric telegraph, 12.            S. Elena, baths of, 122.            Emissarium, the, of lake Albano, 460.            Emperors, Roman, list of, 42.            Empire, ruins of the, 54.            Engravers of cameos, &amp;c., 18.              — copperplate engravings, 18.            Eptaffi, gli, 464.            Eretum, 493.            Esquiline, the, 51.            Este, d', villa, at Tivoli, 471.            Etiquette, 31.            Etruscan Museum of the Vatican, 311.              — sites, excursions to, 326.            Eurysaces the baker, his tomb, 144.            Excursions in the neighbourhood of Rome, 417.</p> <p style="text-align: center;"><b>F.</b></p> <p>Fabbrica, Porta, 65.            Fabius, arch, site of, 68.            Falconieri palaces, 376; villa, 450.            Falerii, the, 553.            Farnese gardens, 95.              — Isola, village of, 495, 487, 550.              — palace, 376.            Farnesina palace, 377.</p> <p style="text-align: right;">2 0 2</p>



## FASTI.

Fasti Capitolini, 330, 331.  
 — Consulares at Rome, 72, 330.  
 — Saladel, 330.  
 — Triumphales, 330.  
 Fencing, teacher of, 15.  
 Ferentina, Aqua, 458.  
 Festivals:—  
 at Rome in general, 24.  
 chronological list of, 37.  
 S. Agnese fuori le Mura, 209.  
 the Artists', 25.  
 the Carnival, 25.  
 Sta. Francesca, Romana, 228.  
 Infiorata di Genzano, 437.  
 St. John Lateran, 195.  
 Sta. Maria Maggiore, 201.  
 the Statuto, 25.  
 St. Peter's, 190.  
 Presepe in Ara Cœli, 239.  
 St. Thomas Aquinas, 241.  
 St. Thomas à Becket, 266.  
 Washing the Feet of the Pilgrims, 267.  
 Fiano, 501.  
 Ficulea, 492.  
 Fidene, 494.  
 Filippo Nero, S., convent and library, 250.  
 Fiora, river, 546, 548, 552.  
 Firenze, palazzo di, 379.  
 Fiume Conca, 525.  
 Fiumicino, village, 507.  
 Flaminius, his circus, 174.  
 Flavian amphitheatre (Colosseum), 101.  
 Flavinia, site of, 501.  
 Fogliano, lake, 525.  
 Fonte di Papa, 493.  
 Foreign ministers at Rome, 30.  
 Fortifications round Rome, 553.  
 Fortuna, temples of: at Palestrina, 482; Primitigenia at Rome, 136; Virilis at Rome, 136.  
 Fortune, temple of, at Palestrina, 482.  
 Forums:—  
 of Antonius, 125.  
 of Augustus, 79.  
 Boarium, 126.  
 Ceres, Ostia, 517, 518.  
 of Julius Cæsar, 78.  
 of Nerva, 79.  
 Oititorium, 126.  
 of Peace, 79.  
 Romanum, 68.  
 of Trajan, 80.  
 Transitorium, 80.  
 of Vulcan, Ostia, 512.  
 Fossi di Quarto, 492.  
 Foundling hospital of Rome, 389.  
 Fountain of Egeria, at Nemi, 426, 437.  
 Fountains, modern:—  
 dell' Acqua Felice, 270.  
 of the Acqua Marcia, 270.

## GARDENS.

Fountains, modern — *continued*.  
 della Barcaccia, 270.  
 del Campidoglio, 270.  
 Circo Agonale, 270.  
 of the Piazza Farnese, 270.  
 of the Quirinal, 271.  
 Paolina, 270.  
 in the piazza of St. Peter's, 271.  
 del Popolo, 271.  
 de' Termini, 270.  
 di Trevi, 271.  
 del Tritone, 271.  
 delle Tartagube, 271.  
 Francesca Romana, S., church of, 227.  
 Francesco, S., a Ripa, church of, 228.  
 Frascati, 446; town, 447.  
 — to Colonna, 453.  
 — to Castello della Molara and Rocca Priora, 454.  
 — to Albano, 455.  
 Fratres Arvales, 505.  
 Fratocchie, le, 431.  
 Funerals, Protestant, 29.  
 Furba, Porta, 446.  
 Fusano, Castel, casino and pine-forest, 519.

## G.

Gabil, city, 487; lake, 489.  
 Galera, deserted town, 501.  
 Galileo, persecution of, 243.  
 Galleries (public) of pictures: at the Capitol, 339.  
 at the Lateran, 344.  
 Academy of St. Luke, 359.  
 at the Quirinal, 351.  
 at the Vatican, 284.  
 Galleries (public) of sculpture: at the Capitol, 336.  
 of the Lateran, 345.  
 at the Vatican, 289.  
 Galleries (private):  
 Barberini, 362.  
 Borghese, 364.  
 Colonna, 369.  
 Corsini, 377.  
 Doria, 374.  
 Farnese, 376.  
 Farnesina, 377.  
 Mattei, 380.  
 Rospigliosi, 381.  
 Sciarra, 382.  
 Spada, 382.  
 Gallicano, town, 472, 486.  
 —, S., hospital of, 390.  
 Gallienus, his arch, 112; his tomb, 430.  
 Gallinas Albas, ad, site of Livia's villa (so called), 500.  
 Gandolfo, Castel, 459.  
 Gardens, Laminian, 172; Varian, 174; Licinian, 173; of Mæcenas, 174; of the Vati-

## HADRIAN.

can, 324; of the Quirinal, 355.  
 Gates, 60. See Porta.  
 Gell on the environs of Rome, 22; on the site of Alba Longa, 458.  
 Genaro, Monte, ascent of, 477.  
 Genazzano, town and castle of, 476, 484.  
 Genzano, town, 437.  
 Geology of Rome and its neighbourhood, 418.  
 German Protestant Hospital, 391.  
 Germanicus, his house, plan of, 97.  
 Gesù, church of, 228.  
 Geta, his tomb, 426.  
 Giacomo, S., hospital of, 390.  
 — d' Spagnoli, 229.  
 Giardino del Gianicolo, 399.  
 — di Termini, 399.  
 Gibbon, his first idea of writing the history of the 'Decline and Fall' in the church of the Ara Cœli, 239.  
 Giorgio, S., in Velabro, church of, 229.  
 Giovanni, Porta San, 63.  
 Giovanni, S., basilica of, 190.  
 — Baptista, church of, 230.  
 — Evangelista, or a Porta Latina, church of, 230.  
 — del Fiorentini, church of, 230.  
 — in Fonte, 196.  
 — in Oleo, church of, 231.  
 — e Paolo, church of, 230.  
 — di Calabria, 390.  
 Girandola, the, 149.  
 Giuseppe del Falegnami, S., church of, 231.  
 Giustiniani palace, 379.  
 Gladiator, the Dying, of the Capitol, 340.  
 Gordianus, arch of, 112.  
 Græcoastasis, the, 74.  
 Grano, Monte del, sepulchral tumulus, 446.  
 Gravisce, site of, 545.  
 Grazioli villa, 449.  
 Gregorio, S., church of, 231.  
 Grillo, Torre del, 396.  
 Grotta Ferrata, village and monastery of S. Nitus at, 453.  
 Grotta Marozza (Eretum), 493.  
 — Perletta Fort, 554.  
 Grotte Vaticane, or crypts of St. Peter's, 186.  
 Guarino, town, 476.

## H.

Hadrian, his circus, 124; his mausoleum, 147; his villa near Tivoli, 484; his villa near Palestrina, 486.



## MARIA.

- ✓ Maria Maggiore, S., obelisk of, 127; basilica of, 198; church ceremonies in, 201.  
 Mariana stream, 470, 447.  
 Marignoli palaces, 380.  
 Marino, town, 457.  
 — to Albano, 457.  
 Mario, Monte, 52, 553.  
 ✓ Marius, trophies of, 108, 325.  
 Markets, 8.  
 Marmorata, 64.  
 Marrara river, 426.  
 Mars Ultor, temple of, 137.  
 Marta, river, 545, 548.  
 Martina, S., church of, 250.  
 Martino, S., church of, 251.  
 Mary, little company of, 391.  
 Massimo palace, 380; villa, 410.  
 Mater Matuta, temple of, 141.  
 Mattel palace, 380; villa, 410.  
 Mausoleum of Augustus, 143; of Hadrian, 147.  
 Maxentius, circus of, or of Romulus, 123.  
 Maximus, circus of, 122.  
 Measures, Roman, 32.  
 Medals, cabinets of, 321. *See* Museums.  
 Medici villa, 411.  
 Medullia, ancient, 463.  
 Mellini villa, 411.  
 Mentana, town, 492.  
 Meta Sudana, the, 107.  
 Metronia, Porta, 64.  
 Michel Angelo, his statue of Moses, 256; his frescoes in the Vatican, 275.  
 Michele, S., hospital of, 391.  
 Mignone, river, 535.  
 Military hospitals, 391.  
 Millizie, Torre delle, 396.  
 Milliarium aureum, 75.  
 Millina, Torre, 396.  
 Minerva, temples of: Campensis, 137; Medica, 137.  
 Ministers, foreign, at Rome, 30.  
 Minucius, porticus of, 132.  
 Molara, la, 455.  
 Molino torrent, 497.  
 Mondragone, villa, 450.  
 Money, Roman, 32.  
 Money-changers, 11.  
 Mons Sacer, 491.  
 Montarozzi hill, 541; Via dei, 541.  
 Monte Algido, 446.  
 — Autore, 476.  
 — Aventino, 51.  
 — Celio, 51.  
 — Capitolino, 51.  
 — Carpineto, 476.  
 — Catillo, 472.  
 — Cavo, 445.  
 — Cello S. Angelo stat., 462.  
 — Citorio, 374.  
 — Compatri, 453.

## NABOS.

- Mouta del Corso, 485.  
 — Cucco, 527.  
 — Esquilino, 51.  
 — Genaro, 477.  
 — Glove, 439.  
 — del Grano, 446.  
 — Janiculum, 52.  
 — Mario, 52, 553.  
 — Musino, 497.  
 — Palatino, 51.  
 — Pila, 452.  
 — Pincio, 52, 399.  
 — Porzio, 453.  
 — Quirinale, 52.  
 — Ripoli, 468.  
 — Rocca Romana, 503.  
 — Rotondo, 493.  
 — Sacro (M. Sacer), 491.  
 — Turpeio, 90.  
 — Testaccio, 52.  
 — Vaticano, 52.  
 — Verde, 52.  
 — Viminale, 51.  
 — Virginio, 503.  
 Montemerano, town, 553.  
 Montevecchio palace, 380.  
 Monticelli, village of, 463.  
 Mosaic manufactory at the Vatican, 323; artists at Rome, 18.  
 Mosaic, the, of Palestrina, 482.  
 Moses, statue of, 256.  
 Muro Torto, 61.  
 Museo Borgia, 268.  
 — Chiamonti (Vatican), 300; Pio-Clementino, 300; Gregoriano, 311.  
 Museum of early Christian antiquities: Vatican, 319; at the Lateran, 348.  
 — of Egyptian antiquities: Vatican, 316.  
 — of Etruscan antiquities: Vatican, 311.  
 — of Greek and Roman antiquities: Capitol, 336; Lateran, 344; Ostia, 519; Torlonia, 384; Vatican, 300; Kircherian, 355; Villa Albani, 401; V. Borghese, 405; V. Ludovisi, 409.  
 Museum of medals and coins: Vatican, 312.  
 — Agrarian, 360.  
 — Mediaeval of Industrial Art, 360.  
 — of natural history, 360.  
 — of the Sapienza, 269.  
 Music-teachers in Rome, 14.  
 Music-shops, 15.  
 Musignano, chateau, 548.  
 Muti-Papazurri, palace, 381; villa, 450.

## N.

- Næratius Cerialis, baths of, 122.  
 Nasos, tomb of the, 150.

## OSTIA.

- Nemi, lake, 437; village, 438; and castle of, 438; excavations at, 438.  
 Neptune, temple of, 137.  
 Nero and Achilleo, church of, 251; catacombs of, 170.  
 Nero, his so-called tower, 52, 396; his house, 92; his colossus, 107; his circus, 124; his baths, 120; his villa, 475; his works at Porto d'Anso, 524.  
 Nerola, village, 493.  
 Nerva, his forum, 79.  
 Nettuno, town, 524.  
 Newspapers, 12.  
 Niccolini palace, 381.  
 Nicola, S., da Tolentino, 252.  
 Nicolo, S., church of, 252.  
 Nilus, St., monastery of, 455.  
 Nomentana, Porta, 62.  
 Nomentum, ancient, 492.  
 Norchia, 553.  
 Nova Via, 97.  
 Novatus, or Pudens, baths of, 122.  
 Numicus, river, 521.  
 Nurses, trained, 13.

## O.

- Obelisks of—  
 the Iocum and Serapium, 129.  
 the Lateran, 127.  
 S. Maria Maggiore, 127.  
 Monte Cavallo, 128.  
 Monte Citorio, 129.  
 Monte Pincio, 129.  
 Pantheon, 128.  
 Piazza della Minerva, 128.  
 Piazza Navona, 128.  
 P. del Popolo, 128.  
 Trinità de' Monti, 129.  
 Vatican, 126.  
 Observatory of the Capitol, 269; of the Collegio Romano, 269.  
 Octavia, portico of, 132.  
 Odescalchi, 13.  
 Odescalchi palace, 381.  
 Olevano, town and castle of, 476, 485.  
 Olitorium, Forum, 126.  
 Omnibuses, 27.  
 Onofrio, S., church of, 252.  
 Orasini, 477.  
 Oratories, origin of, 250.  
 Oriolo, village, 503.  
 Orsini palace, 381; castle, 502.  
 Orti Farnesiani, 93.  
 Orvieto, 553.  
 Osa, Castello dell', 489.  
 — Osteria dell', 488.  
 Osteria Nuova, 493.  
 Ostia, 509; history, 510; theatre, forum, 511; Imperial Palace, 513.

OSTIA.  
Ostia, excursion to, 508.  
—, modern, 509.  
Ostiensis, Porta, 64.

P.

Painted tombs, 154, 498.  
Painters in Rome, 16.  
Painting, teachers of, in Rome, 14.  
Palace of the Cæsars, 92.  
— the Conservators, 327.  
— the Senator, 326.  
—, the Sessorian, 129.  
Palaces, modern, public:—  
Capitol, 325.  
Lateran, 344.  
Vatican, 272.  
Quirinal, 351.  
Palaces, private:—  
Albani, 362.  
Altamps, 362.  
Altieri, 362.  
Barberini, 362.  
— at Palestrina, 482.  
Bembo, 364.  
Berti, 364.  
Bonaparte, 364.  
Borghese, 364.  
Bracciano, 381.  
Braschi, 367.  
del Bufalo, 367.  
Cancelleria, 367.  
Caserta, 368.  
Cenci, 368.  
Cesarini, 369.  
Chigi, 369.  
Cicciaporci, 369.  
Colonna, 369.  
Consulta, 371.  
Corsini, 372.  
Costaguti, 374.  
Curia Innocenziana, 374.  
Doria-Pamphili, 374.  
Falconieri, 376.  
Farnese, 376.  
Farnesina, 377.  
di Firenze, 379.  
Gabrielli, 379.  
Giustiniani, 379.  
of the Inquisition, 379.  
Lante, 380.  
Maccarani, 368.  
Madama, 380.  
Marignoli, 380.  
Massimo delle Colonne, 380.  
Matti, 380.  
di Monte Citorio, 374.  
Montecitorio, 380.  
Muti-Papazurri, 381.  
Niccolini, 381.  
Odescalchi, 381.  
Orsini, 381.  
Famili, 381.  
Ricciardi, 364.  
Boisigliesi, 381.  
Bispoli, 382.

PETER'S, ST.

Palaces, private—*continued*.  
Sacchetti, 382.  
Sciarrà, 382.  
Senni, 369.  
Silvestri, Regis, or Linnotta, 382.  
Spada, 382.  
Tenerani, 384.  
Torlonia, 384.  
Turci, 386.  
di Venezia, 386.  
Vidoni, 386.  
Palatina, villa, 100.  
Palatine hill, the, 51, 92.  
Palazzuola, 443; monastery of, 443.  
Palestrina, 479; town, 480.  
— to Subiaco and Palliano, 484.  
— to Rome, 486.  
Paliano, town and fortress, 485.  
Palo, town of, and stat. at, 526.  
Palombara, village, 462.  
—, Marcellina stat., 462.  
Pamphili-Doria palace, 381; villa, 411.  
Pancrazio, St., church of, 253.  
—, Porta San, 65.  
Panoramic view of Rome, 50.  
Pantano, plain of, 479.  
Pantheon, the, 137.  
Paolo, S., basilica of, 201.  
—, alle Tre Fontane, church of, 253.  
—, Porta di, 64.  
Parcels conveyance, 12.  
Parco di Colonna at Marino, 458.  
— del Barberini, 477.  
Pasquin, statue of, 398.  
Passegiata di S. Gregorio, 399.  
— del Gianicolo, 399.  
Passerano, 472.  
Passport regulations, 31.  
Pastore, S., convent, 489.  
Patris Indigetis, grove of, 521.  
Paul, St., supposed site of his execution, 253.  
Paul's, St., hospital, 391.  
Peace, temple of, its site, 79.  
Pearls, Roman, 19.  
Peristylum, the, 96.  
Pertusa, Porta, 65.  
Peter, St., traditional site of his crucifixion, 254, 255; his chains, 257; his statue and chair, 182; his tomb, 188.  
Peter's, St., basilica: history, 176; colonnades, 178; facade, 178; interior, 179; nave, 179; ground plan, 180; dome, 181; ascent of dome 190; baldacchino, 182; tribune, 182; monuments, 182; Grotte Vaticane, 186; Chapel of the Infusion, 188; sacristy, 189; illuminations, 190; church ceremonies in, 190.

PORTA.

Peter's, St., cathedral at Frascati, 448.  
Phocas, his column, 73, 125.  
Photographs, 18.  
Physicians at Rome, 12.  
Pia, Porta, 62.  
Piazas, 397.  
Picture-dealers, 17.  
Pietra Aurea, farm, 491.  
Pietro, S., in Montorio, church of, 254.  
— in Vincoli, church of, 256.  
Pincian hill, 52, 399.  
Pinciana, Porta, 61.  
Piso Licinianus, his tomb, 154.  
Pirigiano, town, 550.  
Plaster casts from the Antique, 19.  
Plautius, tomb of, 150, 463.  
Pliny's Doves, mosaic so called, 344.  
Poggio Cesi, hill, 463.  
Poli, village, 487.  
Polline, site of, 504.  
Pompey, theatre of, 142; statue of, in the Spada palace, 383; tomb of, 432; villa of, 434.  
Pons Ælius, 66.  
— Æmilii, 67.  
— Cestius, 67.  
— Fabricius, 67.  
— Gratianus, 67.  
— Janiculumensis, 66.  
— Nomentanus, 491.  
— Sublicius, 67.  
— Triumphalis, Aurelii, or Vaticanus, 66.  
Ponte del Acqua Rossa, 487.  
— Acquoria, 463.  
— S. Angelo, 66.  
— della Badia, 545.  
— S. Bartolommeo, 67.  
— Galera, 506.  
— dell' Isola, 495.  
— Lucano, 463.  
— Lupo, 487.  
— Mammolo, 462.  
— Molle, 499.  
— Nomentano, 491, 495.  
— di Nona, 488.  
— de' Quattro Capi, 67.  
— della Rifolta, 509.  
— Rotto, 67.  
— Salaro, 494.  
— Sisto, 66.  
— Sodo, 497.  
Pope, presentations to the, 31.  
Popes, list of, in chronological order, 43.  
— destruction of Roman monuments by, 56.  
Popolo, Porta del, 60, 555.  
Populonia, 553.  
Porcianus, 520.  
Porta Angelica, 65, 556.  
— Asinaria, 63.  
— Aurelia, 64.

## PORTA.

Porta Capena, 64.  
 Capenate, 498.  
 Castello, 65.  
 Cavaleggieri, 65.  
 Chiusa, 63.  
 Collina, 62.  
 del Colombario, 498.  
 Coperta, 527.  
 Fabbrica, 65.  
 Furba, 446.  
 di S. Giovanni, 63, 557.  
 Latina, 64.  
 di S. Lorenzo, 63, 557.  
 Maggiore, 63, 557.  
 Metronia, 64.  
 Nomentana, 62.  
 Ostiensis, 64.  
 S. Pancrazio 65.  
 S. Paolo, 64, 558.  
 Pertusa, 65.  
 Pia, 62.  
 di Pietra Pertusa, 497.  
 Pinciana, 61.  
 del Popolo, 60, 555.  
 Portese, 64.  
 Salara, 61, 556.  
 S. Sebastiano, 64.  
 Spezzeria at Veli, 497.  
 Sutrina, 498.  
 Trigemina, 267.  
 Portese, Porta, 64.  
 Poriticus, Æmilian, 130.  
 of the Argonauts, 130.  
 of Minucius, 132.  
 of Octavia, 132.  
 of Philippus, 134.  
 Portland vase, the, 446.  
 Porto, ancient harbours of  
 Claudius and Trajan, and  
 other ruins at, 506.  
 Porto d'Anzio, 522.  
 Porto Clementine, 535.  
 Portuguese fort, 554.  
 Post-office regulations, 11.  
 Poussin, house of, 388.  
 Prætorian camp at Albano, 434.  
 Præstedè, S., church, 257.  
 Pratica, 521.  
 Prato Lungo, 462.  
 Prato Rotondo, 494.  
 Pratone, the, 478.  
 Prehistoric period, 53.  
 Presentations to the Pope, 31;  
 to the King and Queen, 31.  
 Pretectatus, S., catacomb of,  
 167.  
 Prima Porta, 500.  
 Printsellers in Rome, 18.  
 Priorato, church of, the, 239.  
 Prisca, S., church of, 259.  
 Priscilla, her tomb, 426.  
 Promenades, 399.  
 Propaganda college, 268.  
 Protestant burial-ground at  
 Rome, 400.  
 — Divine worship, 28.  
 Protomotheca of the Capitol,  
 331.  
 Public buildings in Rome, 40.

## ROTONDA.

Pudentiana, S., church of, 259.  
 Pulchrum Littus, 114.  
 Pyrgos, site of, 531.

## Q.

Quattro Capi, Ponte di, 67.  
 Quattro Incoronati, church of,  
 261.  
 Quintilius Varus, his villa at  
 Tivoli, 471.  
 Quirinal hill, the, 52.  
 — palace, 351.

## R.

Railways, 26.  
 Raphael: his house at Rome,  
 387; his tomb, 139; the  
 Transfiguration, 287; Loggia  
 of, 283; Tapestries of, 310;  
 Stanzas of, 277.  
 Reading-rooms, 24.  
 Rediccioli, farm, 495.  
 Regillus, lake, battle of, 453,  
 479.  
 Relief Fund, Roman British,  
 30.  
 Republic, ruins of the, 54.  
 —, remarkable events during  
 the, 41.  
 Restaurants in Rome, 7.  
 Rides about Rome, 555.  
 Riding Schools, 15.  
 Rienzi, Cola di, his house, 387;  
 his bath, 196; his Vigil at S.  
 Angelo, 213; at S. Giorgio,  
 229; festivities on his being  
 made tribune, 326; at Tivoli,  
 468; at Palestrina, 481.  
 Rio Torto, 521.  
 Ritorto, Passo di, 474.  
 Rocca Canterano, 474.  
 — di Cave, 484.  
 — Giovine, 477.  
 — di Papa, 443.  
 — Priora, 454.  
 Rocco, S., hospital of, 390.  
 Rojate, village, 485.  
 Rome Quadrata, 93.  
 Roma Vecchia, casale of, 447.  
 Roman Forum, localities of, 68.  
 — pearls, 19.  
 Romano, Collegio, 268.  
 Rome, excursions from, 417-  
 559.  
 —, rides in the vicinity of,  
 555.  
 — to Cevetri, Civita Vecchia  
 and Corneto, 526.  
 Romulus, son of Maxentius,  
 temple of, 140; circus of,  
 123.  
 Rospigliosi palace and casino,  
 381.  
 Rostra Julia, 71.  
 Rotonda, la, 138.

## SEPTIMIUS.

Rotto, Ponte, 67.  
 Roviano, village, 474.  
 Ruffinella villa, 450.  
 Ruins of Rome, general review,  
 of, 53-57.  
 Rusellæ, ruins at, 553.  
 Ruspoli palace, 382.  
 Rustica, la, 477, 488.

## S.

Saba, S., church of, 261.  
 Sabina, S., church of, 262.  
 Sabine Hills, the, 461.  
 Sacchetti palace, 382.  
 Sacro Speco, at Subiaco, 475.  
 Sacra Via, 84.  
 Saddle-Horses, 26.  
 Salara, Porta, 61.  
 Salust, his house and gardens,  
 174.  
 Salone stat., 461.  
 Salvatore, S., church of, 263.  
 — hospital, 389.  
 Sambucoli, village, 473.  
 San Cosimato, 473.  
 — Pastore, 489.  
 Sant' Angelo in Cappocia, 462.  
 Santa Colomba, castle of, 493.  
 — Gallia hospital, 390.  
 — Maria in Capella, hospi-  
 tal, 391.  
 — Marinella, 531.  
 — Scolastica, monastery,  
 475.  
 — Severa (Pyrgos), 531.  
 Santo Polo, village and castle,  
 473.  
 — Spirito, hospital, 389.  
 Sapienza, university of the,  
 269.  
 Saracinesco, village, 474.  
 Sarriva torrent, 541.  
 Saturn, temple of, 75.  
 Saturnia, city of, 551.  
 Savile, Sir J., his excavations  
 on the Via Portuensis, 154;  
 at Nemi, 438; at Civita  
 Lavinia, 442.  
 Saxa Rubra, 500.  
 Scala Santa, at the Lateran,  
 197.  
 Scalzacane, 478.  
 Scarpellata, la, 478.  
 Schola Xantha, 76.  
 Sclarræ palace, 382.  
 Scima, Torre del, 396.  
 Scipio family, their tomb, 151.  
 Sculptors in Rome, 15.  
 Sebastiano, San, basilica of,  
 263.  
 —, Porta di San, 64.  
 Sediaccia, the tomb, 491.  
 Sempronii, tomb of the, 151.  
 Senator, palace of the, 326.  
 Seneca, his supposed monu-  
 ment, 427.  
 Septimius Severus, his acades,  
 75, 113; Septizonium, 93.

## SERGIUS.

Galba, his tomb, 155.  
 ara, La, 494.  
 Tullius, his walls of  
 , and his Agger, 58.  
 gnii, le, 493.  
 ssi, ruins, 447.  
 e, 121.  
 ills of Rome, 51.  
 pers in Rome, 10.  
 mple of the Tiburtine,  
 roll, 468.  
 i palace, 382.  
 o al Quirinale, S.,  
 h of, 264.  
 onte, 66.  
 , church of, 264.  
 chapel in S. M. Mag-  
 199; in the Vatican,  
 a, on the road to Tivoli,  
 lla, 450.  
 village, 551.  
 village, 551.  
 alace, 382; villa, 494.  
 a, la, 419.  
 l, la, 474.  
 t at Rome, 26.  
 Pietra, la, tomb, 491.  
 u, the, 94.  
 of Raphael, at the Va-  
 277-  
 i Taurus, amphitheatre  
 i.  
 ats on the Tiber, 28.  
 n Civita Vecchia, 27.  
 S., churches of, 264,  
 o, baths of, 504.  
 la, 497.  
 's Diary, 33.  
 of artists at Rome, 15.  
 the, their monument  
 . Peter's, 184; their  
 in the crypt, 188.  
 arles Edward, his mon-  
 t at Frascati, 448.  
 ncient, 551.  
 town, 474; excur-  
 ion, 476.  
 s, Pons, 67.  
 Santissimo, church,  
 casts, 19.  
 ople of the, 140.  
 s at Rome, 13.  
 , Sta., church of, 265.  
 own, 551.  
 n, convent of, 453.

## T.

e Nova, 73.  
 teres, 72.  
 lum, remains of the,  
 s of Raphael in the  
 1, 310.  
 7

## TESTACCIO.

Tarpeian Rock, 90.  
 Tarquinii, Etruscan city, 540.  
 Tartari, lago de', 463.  
 Taverna, villa, 450.  
 Tavernucolo, le, 462.  
 Teachers of languages at Rome,  
 14; of music, singing, draw-  
 ing, &c., 14, 15.  
 Telegraph office, 12.  
 Temples:—on the Alban  
 Mount: Jupiter Latiialis,  
 445  
 — Anna Perenna, 521.  
 — at Civita Lavinia: Juno  
 Lanuvium, 440.  
 — at Gabii: Juno Gabina,  
 489.  
 — at Nemi: Diana Nemo-  
 rensis, 438.  
 — at Ostia, 516.  
 — at Palestrina: Fortune,  
 482.  
 — at Porto: Portumnus, 506.  
 — at Rome:—  
 Esculapius, 134.  
 Antoninus and Faustina, 68.  
 Apollo, 135.  
 Castor and Pollux, 71.  
 Ceres, Liber and Libera,  
 135.  
 Claudius, 135.  
 Concord, 77.  
 Divus Rediculus, 135.  
 Faunus, 135.  
 Flavian family, 136.  
 Fortuna Muliebris, 446.  
 — Primgenia, 136.  
 — Virilis, 136.  
 Hercules, 141.  
 Hercules Victor, 470.  
 Hercules Magnus Custos, 136.  
 Ionic, 141.  
 Julius Cæsar, 136.  
 Juno Sospita, Hope, and  
 Pieti, 136.  
 Jupiter Capitolinus, 137;  
 Victor, 137; Stator, 137.  
 Mars Ultor, 137.  
 Mater Matuta, 141.  
 Minerva Campensis, 137.  
 Minerva Medica, 137.  
 Neptune, 137.  
 Pantheon, 137.  
 Romulus, son of Maxentius,  
 84, 140.  
 Saturn, 75.  
 Sun, 140.  
 Trajan, 140.  
 Venus and Cupid, 141.  
 Venus and Roma, 87.  
 Vespasian, 76, 141.  
 Vesta, 69, 140.  
 Temples at Tivoli:—  
 Tiburtine Sibyl, 468.  
 della Tosse, 470.  
 Vesta, 468.  
 Tenerani palace, 381.  
 Teodoro, S., church of, 265.  
 Testaccio, Monte, 52.

## TOMBS.

Theatres, ancient:—  
 of Balbus, 141.  
 at Bovillæ, 431.  
 Gabii, 489.  
 of Marcellus, 141.  
 Ostia, 516.  
 of Pompey, 142.  
 at Tusculum, 451.  
 Villa Adriana, 465.  
 Theatres, modern, at Rome, 24.  
 Theodulus, oratory of, 492  
 Thermae, 114, see Baths.  
 Tiber, river, 508; its level at  
 Rome, 48.  
 —, island of the, 134, 514.  
 Tiberius, arch, a site of, 75;  
 palace of, 99.  
 Tibur (Tivoli), 467.  
 Titus, arch of, 86, 114; baths  
 of, 120.  
 Tivoli: hotels, 466; cathed-  
 ral, 468; churches, 468;  
 temple of Vesta, 468; villas,  
 470, 471; excursions, 472.  
 Tivoli to Subiaco, 472.  
 — to Horace's Sabine Farm,  
 and Monte Genaro, 477.  
 Tofia, la, 504.  
 Tombs, ancient, of—  
 Aruns, 435.  
 the Aterii, 150.  
 Augustus, 142.  
 Bibulus, 144.  
 Cæcilia Metella, 145, 431.  
 Caius Cestius, 146.  
 Claudian family, 145.  
 St. Constantia, 147.  
 M. Corvinus, 426.  
 the baker Eurysaces, 144.  
 Gallienus, 430.  
 Geta, 426.  
 Hadrian, 147.  
 St. Helena, 147.  
 Lucillus Poetius, 149.  
 Marcellus, 144.  
 the Nasos, 150, 500.  
 the Painted, on the Via  
 Latina, 154; near Veii, 498.  
 Piso Licinianus, 154.  
 Plautius Lucanus, 150, 463.  
 Pompey, 432.  
 Priscilla, 426.  
 the Scipios, 151.  
 Sempronii, 151.  
 Seneca (supposed), 427.  
 Sergius Galba, 155  
 Torrione di Micara, 455.  
 Vibius Marianus, 154.  
 — at Cervetri, 528.  
 — at Sovano, 551.  
 — at Tarquinii, 541.  
 — in the Vigna di Lozzano,  
 155.  
 — in the Vigna Volpi, 151,  
 495.  
 — on the Via Appia, 151.  
 — on the Via Latina, 152.  
 — on the Via Nomentana,  
 491.  
 2 P

TOMBS.  
Tombs on the Via Portuensis, 154.  
— on the Via Salaria, 150.  
Tommaso, S., ch. of, 266.  
Topography of Rome, 47.  
Torlonia palace, 384; villa, 449; hospital, 390.  
Torraccio, il, 525.  
Torre Boacciano, 507, 514.  
— Campanili, 397.  
— de' Conti, 396.  
— del Grillo, 396.  
— Lupara, 402.  
— di Mezza Via, 411.  
— di S. Michele, 508.  
— delle Milizie, 396.  
— Millina, 396.  
— di Nerone, 52.  
— Nuova, 479.  
— Paola, 526.  
— Paterno, 520.  
— Pignatarra, 479.  
— di Quinto, 500.  
— Sanguigna, 396.  
— di Sapienza, 400.  
— de' Schiavi, 488.  
— della Scimia, 396.  
— Tre Teste, 488.  
— Vajatica, 521.  
— di Valdagna, 535.  
Toscanello, town, 548.  
Tosse, Tempio della, 470.  
Tourist office, 27.  
Tower of the Capitol, 50.  
Tradesmen in Rome, 10.  
Trajan, his forum, basilica, and library, 80; his temple, 140; his column, 83, 125; his baths, 120, 588; his harbour, 507.  
Tramways, 26.  
Transfiguration, painting of the, by Raphael, 287.  
Translators, 14.  
Trattorie, 7.  
—, Fontana di, 271.  
Trevignano, village, 504.  
Triclinium, the, 96.  
Trigemina, Porta, 67.  
Trinità, la, de' Monti, ch. of, 266.  
— dei Pellegrini, 267.  
—, hospital of, 390.  
Triumphalis, Pons, 66.  
Trophies of Marius, 108, 125.  
Turci palace, 386.  
Tuscania, Etruscan city, 548.  
Tusculum, ruins at, 450.

**U.**  
*Ulpia, Basilica, 81.*  
*Umblicus Romæ, 74.*  
*University of Rome (Sapienza), 269.*  
*Urban, or National Museum, 361.*

## VIA APPIA.

## V.

Valcetta, valley, 556.  
Valle Pi-tra, 477.  
Valmontane, 446.  
Vatican: Arazzi or Tapestries of Raphael, 310; Armoury, 324; Archives, 323; Belvedere Court, Porticoes and Cabinets, 295-299; Braccio Nuovo, 303; Bronze Gate, 273; Cabinet of the Masks, 295; Capella Paolina, 276; di San Lorenzo, 284; Sistina, 274; Casino del Papa, 124; Egyptian Museum, 316; Etruscan Museum, 311; External Balcony, 295; Gabinetto Borgia, 321; Galleria Sacra, 277; Gallery of the Candelabra, 308; of Inscriptions, or Galleria Lapidaria, 306; of Maps, 311; of Statues, 293; Gardens, 324; Hall of the Animals, 292; of the Biga, 308; of the Busts, 295; of the Inmaculate Conception, 277; of Meleager, 299; of the Muses, 292; History, and extent, 272, 273; Library, 317; Loggia of Raphael, 283; 11 Montovani, 284; manufactory of Mosaics, 123; Museo Chiaramonti, 300; Museo Cristiano, 319; Museo Pio-Clementino, 300; Museo Profano, 322; museum of Sculptures, 289; Palace, 272; Pinacotheca, or Gallery of Pictures, 284; Rotonda, or Circular Hall, 291; Sala Ducale, 277; Sala Regia, 274; Scala Regia, 274; Staircase, 290; Stanze of Raphael, 277; Vestibules 299; Zecca or Mint, 325.  
Veii, Etruscan city, 495.  
Venantius, St., oratory of, 197.  
Venezia, piazza and palazzo di, 386.  
Venus, temples of; on the Numicus, 521; Venus and Cupid 141; Venus and Roma, 87, 141.  
Verde, Monte, 52.  
Vespasian, temple of, 76, 141.  
Vesta, temple of, at Rome, 69; at Tivoli, 140, 468.  
Vestal Virgins, House of the, 69.  
Vetulonia, ancient, 553.  
Via Appia, 425; Nova, 430, 446.  
— Ardeatina, 522.  
— Aurelia, 412.  
— Casia, 501.

## VILLAS.

Via Claudia, 502.  
— Constantina, 470.  
— Corbonis, 454.  
— Corniculana, 462.  
— Empolitana, 485.  
— Flaminia, 500.  
— Gabina, 487.  
— Labicana, 479.  
— Latina, 152, 480.  
— Laurentina, 509, 520.  
— Nomentana, 492, 494.  
— Nova, 71.  
— Ostiensis, 509.  
— Pedimentana, 484.  
— P. anestina, 488.  
— Portuensis, 505.  
— Sacra, 84.  
— Sabara, 493, 494.  
— Sevriana, 520.  
— Sublacensis, 474.  
— Tiberina, 500.  
— Tiburtina, 462.  
— Triumphalis, 110, 445, 551.  
— Tusulana, 454.  
— Valeria, 472, 474.  
— Vientina, 495.  
— Vitellia, 412.  
Viaducts: of Ariccia, 435.  
— di Galloro, 437.  
— of Genzano, 436.  
Vibius Marianus, his tomb, 154, 495.  
Vicarello, baths, 503.  
Vicovaro, village, 473.  
Vicus Sceleratus, 257.  
— Alexandrinus, 509.  
Vidoni palace, 386.  
Vigna di S. Bonaventura, 100.  
— Nusiner, 93.  
— Raudanini, 167, 427.  
— di S. Sebastiano, 100.  
Villas, ancient, of—  
— Adriana, near Tivoli, 464.  
— near Paestrina, 480.  
Cas-lus, 471.  
Cicero, 451, 525.  
Conti, 449.  
Domitian, 434.  
Hadrian. See Adriana.  
Maecenas, 173, 470.  
Pompey, 434.  
Quintili, 428.  
Quintilius Varus, 471.  
Villas, modern:—  
— Albani, 401.  
— Aldobrandini, at Frascati, 449.  
— Altieri, 503.  
— Barberina, 461.  
— Bonaparte, 404.  
— Borghese, 405.  
— Braschi, 472.  
— Cesarini, at Genzano, 437.  
— Cæsarium ad Gallinas albas, 500.  
— Doria, at Albano, 434.  
— d'Este, at Tivoli, 471.  
— Falconieri, at Frascati, 48





LONDON :  
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,  
STAMFORD STREET AND CHARING CROSS.

MURRAY'S HANDBOOK

ADVERTISER,

1892-1893

CONTAINING

USEFUL INFORMATION FOR TRAVELLERS,

RAILWAY

AND

STEAMBOAT COMPANIES,

*HOTELS,*

AND

MISCELLANEOUS ADVERTISEMENTS.

**COMPAGNIE**  
(DES)  
**MESSAGERIES MARITIMES.**  
**FRENCH POSTAL STEAMERS.**

**FROM MARSELLES TO**  
**AUSTRALIA AND NEW CALEDONIA.**

On the 1st or 3rd of every month for Port-Saïd, Suez, Aden, Mahé (Seychelles) King George's Sound, Adelaïde, Melbourne, Sydney, Noumea, transhipping at Mahé for Reunion and Mauritius.

**EAST COAST OF AFRICA.**

On the 12th of every month for Port-Saïd, Suez, Obock, Aden, Zanzibar, Mayotte, Nossi-Bé (branch line for the West Coast of Madagascar), Diego-Suarez, St. Marie, Tamatave, Reunion and Mauritius.

**CHINA AND JAPAN.**

Every alternate Sunday on and after 3rd May for Alexandria, Port-Saïd, Suez, Aden, Colombo, Singapore (branch line for Batavia), Saïgon (branch line for Nha-trang, Quin-hon, Tourane, Thuanan, Haï-phong), Hong-Kong, Shang-hai, Kobe and Yokohama.

**CORRESPONDING EVERY FOUR WEEKS.**

- 1° at Colombo for Pondichery, Madras and Caloutta.
- 2° at Singapore for Samarang.
- 3° at Saïgon for Manilla.

**KURRACHEE, BOMBAY.**

Branch line from Aden to Kurrachee and Bombay corresponding with the East Coast of Africa and Australian lines.

**MEDITERRANEAN.**

For Constantinople and Odeasa every other Saturday (on and after 7th May).

Constantinople and Black Sea ports every other Saturday (on and after 14th May).

Alexandria, Port-Saïd, Syrian Ports, Smyrna, Salonica, Piræus (on and after 7th May).

Piræus, Salonica Smyrna, Syrian Ports, Port-Saïd, Alexandria (on and after 14th May).

**LONDON.**

Weekly from Marseilles to Havre and London (merchandise only).

**FROM BORDEAUX TO**  
**ATLANTIC OCEAN.**

1° On the 5th of each month for Lisbon, Dakar, Rio Janeiro, Montevideo, and Buenos Ayres.

2° On the 20th of every month for Lisbon, Dakar, Pernambuco, Bahia, Rio Janeiro, Montevideo and Buenos Ayres.

3° On the 28th of each month (and optionally the 12th) for La Corogne, Vigo, Porto Leixoes, Lisbonne, Las Palmas, Pernambuco, Rio Janeiro, Santos, Montevideo, Buenos Ayres and Rosario (calling occasionally at Passages).

**OFFICES**

**PARIS: 1, RUE VIGNON.**  
**MARSEILLES: 16, RUE CANNIBIÈRE.**  
**BORDEAUX: 20, ALLÉES D'ORLÈANS.**  
**LONDON: 97, CANNON STREET, E.C.**

# NORDDEUTSCHER LLOYD, BREMEN.

Imperial and United States Mail Steamers.

*THIS COMPANY ARE THEIR OWN INSURERS.*

The following magnificent Express Steamers—

“Havel,” “Spree,” “Kaiser Wilhelm II.,” “Lahn,” “Saale,” “Trave,” “Aller,” “Ems,” “Werra,” “Fulda,” “Elbe,” of 5500 to 7000 tons, 8000 to 13000 horse power, which are amongst the fastest and most luxuriously fitted vessels afloat.

BI-WEEKLY SERVICE MAY TO OCTOBER.

## BREMEN AND NEW YORK,

Calling at **SOUTHAMPTON** for Passengers and Mails. From Bremen Tuesdays and Saturdays; from Southampton Wednesdays and Sundays; from New York every Tuesday and Saturday.

### FARES TO NEW YORK FROM

	Bremen,	Southampton,	Havre,	Paris,
1st Class:	300 to 525 Mks.	285 to 495 Mks.	300 to 510 Mks.	315 to 525 Mks.
2nd „	200 to 300 „	200 to 270 „	200 to 285 „	205 to 300 „

### FARES FROM NEW YORK TO

Bremen, Southampton, London, or Havre.	{ 1st Class: 75 to 175\$ 2nd „ 50 to 65\$
--	--

The above-named prices are determined by the season of the year and the position of state-room.

This Company has regular Mail and Passenger Steamers between Bremen and the following ports: **BALTIMORE** (direct), weekly; **Bahia**, **Rio de Janeiro**, and **Santos**, *via* Antwerp and Lisbon, twice a month; **Monte Video** and **Buenos Ayres**, twice a month.

ALSO MONTHLY MAIL AND PASSENGER SERVICES TO

## EASTERN ASIA

(CHINA AND JAPAN),

AND

## AUSTRALIAN PORTS.

Full particulars on application to the Company in Bremen or to the undermentioned Agents.

### AGENTS IN LONDON:

**KELLER, WALLIS, & CO.,** 32, Cockspur Street, Charing Cross; 65, 66, & 67, Gracechurch Street, E.C.

**PHILLIPS and GRAVES**, Botolph House, Eastcheap, E.C.

Agents in Southampton.....**KELLER, WALLIS, and Co.**

„ Paris and Havre .....**KANE and Co.**

„ New York .....**OELRICHS and Co.,** No. 2 Bowling Green.

„ Baltimore .....**A. SCHUMACHER and Co.**

„ Antwerp.....**H. ALBERT DE BARY Co.**

„ Lisbon.....**KNOWLES, RAWES, and Co.**

**SPLENDID SEA TRIPS.****GLASGOW and BRISTOL CHANNEL.**

WILLIAM SLOAN & CO.'S First Class Passenger Steamers, having all latest improvements, will Sail as under (calling at Greenock, Prince's Pier)—

Glasgow to Bristol *via* Belfast every Monday and Thursday at 2 p.m.

Glasgow to Cardiff and Swansea *via* Belfast every Friday at 2 p.m.

Glasgow to Newport *via* Belfast every alternate Friday at 2 p.m.

Bristol to Glasgow *via* Belfast every Monday and Thursday evening.

Cardiff to Glasgow *via* Swansea every Monday p.m. tide.

Swansea to Glasgow *via* Belfast every Wednesday evening.

Newport to Glasgow *via* Swansea and Belfast every alternate Tuesday p.m. tide.

These Steamers have very superior accommodation for Passengers, carry Stewardesses, and afford a favourable opportunity for making Excursions from West of England to Ireland and Scotland.

Fares—Glasgow: Cabin, 20s. Steerage, 12s. 6d.

" Belfast: " 17s. 6d. " 10s.

Returns issued at Fare-and-Half, available for Two Months, and can be used to return from any of the ports.

Circular Tours can be made *via* London and East Coast in connection with Carron Co.'s Steamers to Grangemouth; London and Edinburgh Shipping Co.'s Steamers to Leith; and General Steam Navigation Co.'s Steamers to Granton. Cabin Fare, 35s. Also per Dundee, Perth and London Shipping Co.'s Steamers from London to Dundee. Cabin Fare, 37s. 6d. And per Aberdeen Steam Navigation Co.'s Steamers from London to Aberdeen. Cabin Fare, £2 5s. These Fares are exclusive of all Railway Fares for Rail parts of the Journey.

*THE ROUTE MAY BE REVERSED.*

Guide Books and further Particulars on application to—

**WILLIAM SLOAN & CO., 8, Gordon Street, Glasgow.**

**"ZEELAND" STEAMSHIP COMPANY.**

ROYAL DUTCH MAIL.

*Quickest, safest, and most comfortable Route*

*between ENGLAND and the CONTINENT*

*via LONDON, QUEENBORO', FLUSHING (Holland).*

# HAMBURG AMERICAN PACKET CO.

## EXPRESS SERVICE.

The undernoted magnificent Steamers, among the fastest afloat, with unsurpassed Passenger accommodation, and fitted throughout with the Electric Light, are appointed to sail regularly between

### SOUTHAMPTON AND NEW YORK EVERY SATURDAY.

AUGUSTA VICTORIA (twin screw)	- -	8,000 tons	12,500 h.p.
COLUMBIA	" - -	8,000 "	12,500 "
NORMANNIA	" - -	9,000 "	13,500 "
FÜRST BISMARCK	" - -	9,000 "	13,500 "

Passengers are conveyed from London (Waterloo Station) by special train on day of sailing at reduced fares to Southampton, where arrangements are made for their immediate embarkation with comfort and despatch. The special train runs alongside the tender in Southampton Docks, and passengers and their luggage are transferred free of charge.

*Although all cabins are fitted for four passengers, only two are placed therein at ordinary rates.*

**These Steamers leave Southampton every Thursday, taking Passengers for Hamburg.**

For Fares from Southampton and for detailed information, apply to  
**SMITH, SUNDIUS & CO., AS AGENTS,**  
22, COCKSPUR ST., CHARING CROSS, S.W., AND 158, LEADENHALL ST., E.C., LONDON;  
4, ORIENTAL PLACE, SOUTHAMPTON; 11, MILLBAY ROAD, PLYMOUTH.

## ALGIERS.

# GRAND HOTEL DE L'OASIS,

Boulevard de la République, Algiers.

The Largest Hotel in Algiers and best situated.

Finest Sea Views and of the Kabylie Mountains.

ADJOINING THE HOTEL DE L'OASIS,

# LONDON HOUSE.

American Bar.

Café Divan.

Covered Terrace.

Bière de Maxeville.

Grand Restaurant à la Carte in English Fashion.

**ERNEST DELRIEU, Proprietor.**

**ALGIERS. MUSTAPHA - SUPERIOR.**

**Hotel d'Orient and Hotel Continental.**

FIRST-CLASS HOUSES, FULL SOUTH, SITUATED IN A LARGE GARDEN.

**Magnificent Views.**

**OMNIBUS IN ATTENDANCE AT THE ARRIVAL OF STEAMERS.**

LAWN TENNIS. TELEPHONE TO ALGIERS.

**J. HILDENBRAND, Proprietor.**

AMIENS.

**HOTEL DE FRANCE, D'ANGLETERRE, AND DE L'EUROPE.**

BRULÉ, Proprietor.

FIRST-CLASS HOTEL, close to the Cathedral, the Museum, and other Public Buildings.

Having been recently newly furnished, it offers great comfort. Families and Single Gentlemen accommodated with convenient Suites of Apartments and Single Rooms.

Omnibus at the Station. English spoken.

AMIENS.

**GRAND HOTEL DE L'UNIVERS.**

FIRST-CLASS HOTEL, recently enlarged, facing ST. DENIS SQUARE, near the

Railway Station. Three Minutes' walk to the Cathedral. Drawing and Bath Rooms. English Interpreter. Telephone.

Omnibus of the Hotel at every Train.

ANTWERP.

**HOTEL ST. ANTOINE.**

**PLACE VERTE, OPPOSITE THE CATHEDRAL.**

THIS excellent First-Class Hotel, which enjoys the well-merited favour of Families and Tourists, has been Newly Furnished and Decorated. Great Comfort, Superior Apartments, and Moderate Charges. Elegant Sitting, Reading and Smoking Rooms; fine *Salle à Manger*, excellent Table d'Hôte and choice Wines.

English, American, and French Papers.

**TELEPHONE.**

**BATHS IN THE HOTEL.**

ARCACHON, NEAR BORDEAUX.

**ROYAL HOTEL.**

**WEBBER, Propriétaire.**

This Hotel is situated in the best part of the Forest, near the Casino, and promenade des Anglais.

**GOOD SOUTH ROOMS. EXCELLENT CUISINE.**

Billiard Room. Lawn Tennis Court.

TERMS:—8s., 10s., or 12s. per day, according to arrangement.

**SPECIAL CONDITIONS FOR FAMILIES.**

ANTWERP.  
**HOTEL DE LA PAIX.**

*One of the Largest in the Town.*

CENTRAL SITUATION.

Comfortable, & Moderate Charges.

ED. COLLIN, Proprietor.

ANTWERP.

Murray's Handbook for Belgium  
and Holland.

*Twenty-first Edition. With Maps and  
Plans. Post 8vo. 6s.*

JOHN MURRAY, Albemarle Street.

AVRANCHES.

**GRAND HOTEL DE FRANCE.**

The most frequented and the most Comfortable. Good Cooking. Renowned Cellar. Comfortable apartments for families. Splendid Sculptures, Louis XVI. Carriages for Mount St. Michael. Cook's Tourists' Hotel.

**EMILE PINEAU, Proprietor.**

AVRANCHES.

**GRAND HOTEL DE LONDRES.**

MOREL, new Proprietor. First Class House. Near Post and Telegraph. Apartments and Rooms for Families. Smoking Room. Large Garden. Moderate Prices. Omnibus to all the trains.

AVRANCHES.

**GRAND HOTEL D'ANGLETERRE.**

Recently reconstructed and newly furnished throughout with large additions, and every possible comfort. Celebrated Cellar. English Papers. Moderate Prices. Omnibus at Station. Carriages for Mount St. Michel and Excursions.

A. HOLLGATE, Proprietor.

BADEN - BADEN.

**VICTORIA HOTEL.**

Proprietor, Mr. FRANZ GROSHOLZ.

**T**HIS is one of the finest-built and best-furnished First-Class Hotels, main front with Morning Sun, situated in the new Promenade nearest the Kursaal and the famous Frederic Baths; it commands the most charming views, and is reputed to be one of the best Hotels in Germany. Principally frequented by English and American Travellers. Highly recommended in every respect, very moderate charges. Table d'Hôte at 1 and 6 o'clock. English and other Journals. Beautiful airy Dining-Rooms, Ladies' Drawing-Room, Reading and Smoking-Rooms. Pension in the early and latter part of the season.

*Hydraulic Lift. Bath Rooms. Sanitary Arrangements perfect.*

BADEN-BADEN.

**HOTEL d'ANGLETERRE.**

New Proprietor, P. RIOTTE, formerly of the Hotel Bellevue.

**L**ARGE FIRST-CLASS HOTEL of old reputation. Patronized by the highest families. Beautifully situated in the best part of the place, near the Promenade, the Conversation House, and at the entrance of the Lichtental "Allée." Newly renovated with all comfort. New management. Baths. Lift. Garden. Arrangements made, Open all the year. **HIGHLY RECOMMENDED.**

BADEN-BADEN.

**HOTEL DE LA COUR DE BADE—BADISCHER HOF.**

*(Not to be confounded with the Hotel de la Ville de Bade, opposite the Railway Station.)*

**A** FIRST-CLASS HOTEL, of old reputation, open all the year. Extensive Park and Gardens. Lawn Tennis Courts. Mineral Baths and "Drink-fountain" from the Hot Spring. Splendid situation at the entrance of the Promenade, near the Conversation House and Trinkhalle. Table d'hôte at 1 and 6 o'clock. Arrangements made for a prolonged stay.

**A. HIPPMANN, Manager.**

BADEN-BADEN.

**HOTEL DE L'EUROPE.**

**OTTO KAH, Proprietor.**

**FIRST-CLASS HOTEL, SITUATED OPPOSITE THE CONVERSATION HOUSE.**



**BADEN-BADEN.**

First-class Establishment, close to the CON-  
VERSATION HOUSE and NEW VAPOUR  
BATHS. Now surrounded by ITS  
OWN BEAUTIFUL  
PARK.

**HOLLAND HOTEL**  
With DEPENDANCE "BEAU SÉJOUR."

OPEN  
ALL THE YEAR.

*Charges strictly moderate.*

Special arrangements for a prolonged stay. Pension  
HYDRAULIC LIFT IN BOTH HOUSES.

A. RÖSSLER, Proprietor.

BARCELONA, SPAIN.

**GRAND CONTINENTAL HOTEL.**

FIRST CLASS. Newly opened. Finest Situation, centre of City, facing Rambla and  
Platz Cataluña. Lift. Electric Light. Bath. Ladies' Parlour. Piano. Foreign  
Papers and Magazines. Latest Sanitary Improvements. Special Omnibus at all Trains.

*CHARGES MODERATE.*

FRANCISCO SOLER, Proprietor.

BASLE.

**THREE KING'S HOTEL.**

LARGEST First-class Family Hotel in Basle, in a quiet, healthy, and  
magnificent situation on the River Rhine, and in the centre of the  
town. Hydraulic Lifts. Omnibus in attendance at the German and  
Swiss Railway Station.

Proprietor, C. FLÜCK.

BASLE.

**HOTEL KRAFFT, ON THE RHINE.**

EXCELLENT, Comfortable, and Clean, beautifully situated on the  
banks of the Rhine. Rooms from frcs. 2.50. Breakfast, Tea, frcs.  
1.25, Dinner, frcs. 3 and 4. Baths in the Hotel. Pension.

BASLE.

**HOTEL SCHRIEDER ZUM  
DEUTSCHEN HOF.**

OPPOSITE the Baden Railway Station.  
Comfortable accommodation. Moderate  
Charges.

M. ERNE, Proprietor.

BÂLE.

**HOTEL EULER.**

FIRST CLASS HOTEL.

Opposite the Central Station.

BASLE.

**HOTEL SCHWEIZERHOF  
FIRST-CLASS HOTEL.**

Opposite the Swiss Central Railway  
Station.

L. E. MERIAN.

BAD-CREUZNACH.

**HOTEL ORANIENHOF.**

LARGEST First-Class House. Finest  
situation in own grounds. Visited by  
the Crown Princess of Germany. The  
Oranienspring, strongest mineral spring at  
Creuznach, belongs to Hotel. Lift.

H. D. ALTEN, Proprietor.

BAD-CREUZNACH.

**HOTEL DE L'EUROPE.**

FIRST-CLASS Family House. Recommended for its favourable situation and sheltered  
garden. Elegant Baths. Moderate charges.

L. ANHEISSER, Proprietor.

**LA BOURBOULE-LES-BAINS (France).****HOTEL DES ILES BRITANNIQUES.**

J. DONNEAUD, Proprietor.

*First-Class Establishment. Near the Baths. Best Sanitary Arrangements.***The only Hotel with a Lift.**

ACH. ISNARD, OF "BELLEVUE," MENTONE, Manager.

**BAYEUX.****HOTEL DU LUXEMBOURG.**

**R**EPUTED the best. Situated in the centre of the town, close to the Cathedral and public buildings. Breakfast, 2 fr. 50 c.; Dinner, 3 fr. Rooms from 2 fr. Table d'Hôte. Restaurant à la Carte. Garden. Billiard-room. Recreation Ground. Carriages for Excursions.

ENGLISH SPOKEN.

**BELFAST.****THE IMPERIAL HOTEL.***Just Re-decorated and Enlarged. First-Class. Best Situation.*

Omnibuses meet all Trains and Steamers.

W. J. JURY, Proprietor.

**BERLIN.****GRAND HOTEL DE ROME,***UNTER DEN LINDEN, 39, opposite the Royal Palace.*

This old, reputed, first-class Hotel has the best situation in the Town, close to all the principal sights and Royal Theatres. Lately re-furnished throughout.

Splendid RESTAURANT, looking out over the "Linden."

**"CAFÉ." DRAWING-ROOM FOR LADIES. BATHS LIFT.**

TABLE d'HÔTE. ELECTRIC LIGHT.

*Newspapers in all Languages. Omnibus at Stations. Moderate Charges.***Proprietor: ADOLF MUHLING,***Purveyor to the Imperial Court.***BILBAO.****GRAND HOTEL D'ANGLETERRE.**

**B**EST SITUATED FIRST-CLASS HOTEL. — Near the Station and Theatre. Close to the Post and Telegraph Offices, on Promenade. Interpreter.

**L. MONET.**

**BIARRITZ.**  
**GRAND HOTEL VICTORIA.**  
**GRANDE PLAGE.**

**T** HIS new Hotel is built with all the latest improvements of comfort. Near the British Club, in the centre of all the best Promenades. 120 Rooms and Saloons. Facing the Sea, and full South. Renowned Cuisine. Moderate Charges.

**J. FOURNEAU** (*Hôtel de France same Proprietor*).

**BIDEFORD.**

Central for the whole of North Devon, Westward Ho, Clovelly, Hartland, Bude, Ilfracombe, and Lynton.

Adjoining the Railway Station with Private entrance.

**ROYAL HOTEL.**  
**HIGH CLASS.**

Overlooking the River Torridge and Old Bridge.

Superbly furnished and lofty rooms. Ventilation and Sanitary arrangements perfect. Continental Courtyard. Finest Stabling and Coach-houses in Devonshire. Delightful Winter Resort. A portion of the house built in 1688 by an old merchant prince retains its magnificent oak staircase and suite of rooms, in one of which Charles Kingsley wrote a portion of "Westward Ho."

**BLOIS.**

**GRAND HOTEL DE BLOIS.**

**H. GIGNON.**

Highly recommended to Strangers.

**VERY COMFORTABLE TABLE D'HÔTE AND PRIVATE DINNERS.**

*Apartments for Families. Close to the Castle of Blois.*

Comfortable Carriages for visiting Chambord and the Environs.

**BATHS IN THE HOTEL.**

**OMNIBUS AT THE STATION. ENGLISH SPOKEN.**

**BOTZEN.**

**HOTEL VICTORIA.**

(OPPOSITE THE STATION.)

**S**ITUATED full south, commanding the finest view of the Dolomites. Newly fitted up Calorifère. Arrangements made for Families. Baths. Carriages.

**WALTHER & OESTERLE, Proprietors.**

**BOULOGNE-SUR-MER.**

**MURRAY'S HANDBOOK FOR FRANCE,**

PART I.

A New Edition, with a description of the Harbour and a new Plan. Post 8vo., 7s. 6d.

**JOHN MURRAY, ALBEMARLE STREET.**

**BOULOGNE-SUR-MER.**

**BERRY'S (late ROBERT'S)**

English and French Boarding Establishment and Family Hotel,

96, 98, 100, & 102, RUE DE BOSTON,

**O**PPPOSITE the Casino Bathing Establishment, near the Steam Packets and Railway Station, and having a splendid Sea View from the extensive Gardens of the Hotel. Terms moderate, and special arrangements for the Winter Season, by day, week, or month. Single Boarders received. Established 50 years.

**BOULOGNE-SUR-MER.**

**HOTEL DES BAINS.**

**Mr. L. WALLET, Proprietor.**

**F**IRST CLASS HOTEL; situated on the Port facing the Railway Station and Steamers. Near the Post Office and Casino. Hot and Cold Sea Baths in the House. Advantageous arrangements made for a long stay.

**BOULOGNE-SUR-MER.**

**HOTEL DERVAUX,**

**73 to 80, GRANDE RUE; and 24, RUE DES VIEILLARDS.**

**T**HE most healthy part of Boulogne, near the Post Office, English Church, Theatre, and Market. The Hotel is now carried on by Mr. ALPHONSE DERVAUX, son of the founder. Arrangements by the day, week, or month. Reduced prices during the winter months.

## BOULOGNE - SUR - MER.

## GRAND HOTEL CHRISTOL &amp; BRISTOL.

**First-class Hotel.**

*Best Situation in the Town. Highly recommended  
for Families and Gentlemen.*

Carriage in Attendance on Arrival of all Trains and Boats.  
**SAGNIER and F. CHRISTOL, Proprietors.**

## BOULOGNE-SUR-MER.

## BRIGHTON AND MARINE HOTEL

JACQUES LECERF, Proprietor.

A large first-class Hotel, best situation in the Town, facing the Sea and the "Etablissement des Bains," the Garden of which is separated from the Hotel by the road only. Visitors to this Hotel have the advantage of hearing, from their own rooms, the Military Band which plays in the Garden. The Hotel has been newly furnished.

## BOULOGNE-SUR-MER.

## HOTEL DU PAVILLON IMPÉRIAL.

*First Class Hotel. The only one facing the Sea.*

ELECTRIC LIGHT.

ELECTRIC LIFT.

**VERMERSCH, Proprietor.**

## BOULOGNE-SUR-MER.

## HOTEL FOLKESTONE (English).

**A**DMIRABLY situated opposite the Casino and close to the Sands. Large and small apartments. Special terms for families and parties. *Table d'hôte* and Restaurant *à la carte*. First-class Cuisine and Wines. **COOK'S COUPONS ACCEPTED.** Arrangements by the day, week, or month.

**W. PEPPERDINE, Proprietor.**

## BOURNEMOUTH.

## LANSDOWNE HOTEL.

Near celebrated Pines, Sea, and principal Railway Station. Home comforts, Billiards, Posting. *Tarif* strictly moderate.

*J. W. COLLINS, Proprietor.*

## MURRAY'S

*Handbook of Travel Talk.*

ENGLISH, FRENCH, GERMAN,  
AND ITALIAN.

16mo. 3s. 6d.

JOHN MURRAY, Albemarle Street.

## BRUNSWICK.

## HOTEL MONOPOL.

Opened since 1st of August, 1890.

**F**IRST-CLASS HOTEL opposite the Railway Station. Newly built and elegantly fitted up. Rooms, including lighting and attendance, from 2 Mks., up to the most elegant family apartments. Baths in the House. *Table d'hôte* at 1.15. Restaurant, Café, Wine-Room. Telephone. *On Parle Français.* English Spoken.

**C. HOFFMANN, Proprietor.**

BRUNSWICK.

**HOTEL DEUTSCHES HAUS.**

(HOTEL, GERMAN HOUSE.)

FIRST-CLASS HOTEL, GOOD ATTENDANCE, COMFORTABLE.  
ENGLISH SPOKEN.

W. WESCHE, ROBERT SCHRADER'S SUCCESSOR.

BRUSSELS.

**HOTEL MENGELLE***Hydraulic Lift.*

(RUE ROYALE).

*Hydraulic Lift.*

B. MENGELLE, PROPRIETOR.

THIS large and beautiful First-Class Hotel is situated in the finest and most healthy part of the Town, near to the Promenades the most frequented, and is supplied with every modern accommodation and comfort. Rooms from 3 francs. Breakfast, francs 1.50. Luncheon, francs 3 and 4. Table d'hôte Dinner, francs 6. Full Board, with Lodging, Light, and Attendance, in Summer from 12 francs, in Winter from 11 francs. Restaurant à la carte, and at fixed prices, at any hour. Excellent Cuisine and Choice Wines.

*The Largest and Finest Dining-Room in the Town.*

Baths, Smoking Room, Reading Room, Billiard Room.

BRUSSELS.

**HOTEL DE SUÈDE.**

FIRST CLASS.

CENTRAL PART OF THE TOWN.

GOOD CUISINE.

CHOICE WINES.

VAN CUTSEM.

BRUSSELS.

**HOTEL DE LA POSTE,**  
28, RUE FOSSE AUX LOUPS,  
near the Place de la Monnaie.

FAMILY HOTEL specially recommended.  
Omnibus. Telephone. Ladies' and  
Smoking Rooms. English spoken.

Hyacinthe-Tilmans, Proprietor.

BRUSSELS.

**GRAND HOTEL, GERNAY.**

Close to the Railway Station for Ostend,  
Germany, Holland, Antwerp and Spa, forming  
the Corner of the Boulevards Botanique  
et du Nord. Moderate charges. Baths in  
the Hotel. Telephone.

BUXTON, DERBYSHIRE.

**BUXTON HYDROPATHIC.**

APPLY, MR. LOMAS.

THIS Establishment, formerly known as Malvern House, is the largest and most complete Hydro in the neighbourhood. Central and Sheltered situation. Close to Mineral Wells and Baths. Sanitary, ventilating, and heating arrangements on the most approved principles.

New and elegant Suite of Drawing-Rooms, superb Ballroom, well-appointed Billiard-Room (Two Tables). Passenger Lift.

Every description of Hydropathic Baths, also Rooms specially fitted for the Massage Treatment. Experienced Masseurs and Masseuses. Telegraphic Address—"Comfortable, Buxton."

CANNES.

**HOTEL DU PARADIS.**

Recently enlarged and improved, with LIFT on the newest principle. Situated in a garden, within 2 minutes of St. Paul's Church.

Lawn Tennis. Sanitary Arrangements perfect.

CH. STAEBLE, Proprietor.

(Also Proprietor of the TRUNERHOF, THUN, SWITZERLAND.)

CAEN.


 HÔTEL D'ANGLETERRE,

Rue St. Jean, Nos. 77, 79, 81.

Situated in the Centre of the Town. Rendezvous of the  
best Society.

100 *Elegantly Furnished and Comfortable Bed Rooms and  
Sitting Rooms.*

BREAKFASTS À LA CARTE.

TABLE D'HÔTE BREAKFASTS AT 3 FRANCS.

DINNER AT TABLE D'HÔTE, 4 FRANCS.

SUITES OF APARTMENTS FOR FAMILIES.

~~~~~  
ENGLISH AND SPANISH SPOKEN.

L. MANCEL, Proprietor.

CAIRO (Egypt).

## HOTEL DU NIL.

H. FRIEDMANN.

CAIRO, EGYPT.

## HOTEL CONTINENTAL.

THIS First Class Hotel, newly built and handsomely furnished, is  
situated in the finest and healthiest part of the Ifmailieh quarter,  
close to the English and Catholic churches. Perfect English sanitary  
arrangements. Large verandah, Drawing and Ladies' Saloons, Reading,  
Smoking and Billiard Rooms. Terms moderate. Best cooking in Cairo.  
Honoured by a prolonged stay by H.R.H. the Duke of Cambridge and  
H.I.H. Princess Victoria of Prussia.

NO COUPONS OF TOURIST AGENCIES ACCEPTED.

GEORGE NUNGOVICH,  
LUIGI STEINSCHNEIDER } Proprietors.  
(Late Manager of Sheppard's Hotel).

# CANARY ISLANDS.

**F**ACING the sea, surrounded by its own beautiful gardens, replete with every modern improvement, is open for the season under entirely new management. Sanitary arrangements perfect. Private Sitting Rooms and complete Suites of Apartments. Resident English Physician and Nurse. English Church Service. Golf, Links, Tennis, etc.

*Every information may be obtained, and Plans seen at the Office of the*

**Canary Islands Company,**  
LAURENCE POUNTNEY HILL,  
LONDON, E.C.



**Santa Catalina Hotel**

*The Canary Islands Co. limited*

**LAS PALMAS  
GRAND CANARY**

## CAIRO.

MR. A. SVOBODA, Artist of the Royal Academy of Venice, paints Portraits, Genre Landscapes, in Oil and Water Colours.

A series of Oil Paintings executed by Mr. SVOBODA during his travels in India and Asia Minor are exhibited at his residence,

PHOTOGRAPHIE NOUVELLE RICHARD & CO.

*Likenesses taken in every branch.*

Instantaneous Equestrian Portraits. Detective Apparatus. Kodack and Eastman's transparent plates and all photographic materials. Lessons given. Views of Egypt, Asia Minor and India.

No. 10, SHAREH BAH-EL HADID.

## CANNES.

## HOTEL BEAU SITE

AND

## HOTEL DE L'ESTÉREL.

**B**OTH situated at the West End of Cannes, in the midst of a most splendid Garden, and adjoining Lord Brougham's property; the healthiest part of the Town.

300 Rooms and Private Sitting Rooms.

*Enlarged Drawing Room, separate Reading Room, Smoking and Billiard Room, with Thurston's Tables.*

**BATH ROOM. LIFT WITH SAFETY APPARATUS.**

THREE LAWN TENNIS COURTS,

CONSIDERED THE FINEST AND LARGEST IN EUROPE.

GEORGES GOUGOLTZ, Proprietor.

## CANNES.

## WINDSOR HÔTEL.

This First Class Family Hôtel is beautifully situated, not too far from the Town and Sea, of which, however, it enjoys an extensive view.

BATHS, SMOKING AND BILLIARD ROOMS. LARGE AND SHELTERED GARDEN.

*ELECTRIC LIGHT. TELEPHONE. LIFT.*

**SANITARY ARRANGEMENTS PERFECT.**

Comfortable Apartments and careful Attendance at moderate prices.

ED. SCHMID, Proprietor.

## CANNES.

## HOTEL RICHEMONT.

*WELL SITUATED INLAND NEAR ST. PAUL'S CHURCH.*

IMMENSE GARDEN. Lawn Tennis Ground. Gymnasium, &c.

*Arrangements from 8 to 15 francs en Pension, according to Apartments.*

SANITARY ARRANGEMENTS by Messrs. BEST & SON, LONDON.

ZUST LAURENT, Proprietor. In Summer, Grand Hotel at Houlgate, near Trouville.



GANNES.  
**HOTEL DU LOUVRE.**

Situated in the most central part of the Town, close to the Station and full South.  
 RESTAURANT, BILLIARDS, BATHS, GARDEN, LIFT.  
 Sanitary Arrangements Perfect. Terms strictly moderate.  
 J. WÜRTH, Proprietor.  
 Branch House Hotel and Pension Beau Site, Interlaken.



GANNES (ALPS MARITIMES).  
**Hotel Grande Bretagne.**  
 (FIRST CLASS).

Elevated situation, highly recommended.  
 THE FURTHEST AWAY FROM THE SEA.  
 SPLENDID VIEW.  
 TENNIS. TELEPHONE.  
 Tram-Omnibus. Great Comforts. Lift.  
 JARDIN d'HIVER.  
 Sanitary Arrangements Perfect.  
 PERREARD, Proprietor.

CARLSBAD.  
**ANGER'S HOTEL (BRANCH, RHEIN HOTEL).**

THESE Two First-Class Hotels offer special comfort to English and American Travellers, who will find them most desirable residences.

**Charges Moderate; deservedly recommended.**

ENGLISH AND AMERICAN NEWSPAPERS.  
 ARRANGES, OMNIBUS, HYDRAULIC LIFT, ELECTRIC LIGHT.  
*Mr. and Mrs. Anger speak English.*

CARLSBAD.  
**HOTEL GOLDENER SCHILD.**

WITH DEPENDANCE (TWO GERMAN MONARCHS).

THIS HOTEL has European celebrity, is very beautifully situated, with large Garden, and is newly furnished and decorated. Travellers will find here every comfort at moderate prices. English, French, and German Newspapers. Open all the year. English Servants.

F. ROSCHER, Hotelier.

CAUTERETS (Htes. Pyrenées).  
**HOTEL D'ANGLETERRE.**  
 BEST SITUATED. FIRST-CLASS HOTEL.  
 OPEN ALL THE YEAR. LIFT. 400 ROOMS.  
 Omnibus at Pierrehitte Station.

A. MEILLON.

CARLSBAD.  
**HOTEL BRISTOL.**

**N**EWLY built, provided with every comfort, and surrounded by own Garden; situate in the very best location, opposite the English Church, and commanding a view on the town and the distant mountains. Dining-rooms with Verandah, Reading, Smoking, and Conversation Rooms. Lift. Lawn Tennis Ground. Contains in connection with the, since many years, renowned Houses, "*Villa Victoria*" and "*König von England*." 180 Rooms and Saloons.

MODERATE PRICES. OMNIBUS AT THE STATION.

**EMIL TELLER, Proprietor.**

CHAMONIX.  
**GRAND HOTEL ROYAL ET DE SAUSSURE**

PENSION PALAIS DE CRISTAL (DEPENDANCE).

**F**IRST-CLASS Family Hotel, with a Large Splendid Park and Garden. Facing the celebrated Monument de Saussure. In full view of Mont Blanc. Every Modern Comfort. Baths. Patronised and recommended by English gentry for its cleanliness and excellent cooking. Pension from 9 francs.

E. EXNER, Proprietor.

CHAMONIX.  
**HOTEL PENSION BEAU SITE.**

*Facing Mont Blanc.*

**SYLVAIN COUTET, Proprietor.**

Formerly Guide, having ascended Mont Blanc 34 times. English spoken.

CHAMONIX.

For an Account of CHAMONIX and MONT BLANC, see

**MURRAY'S HANDBOOK FOR SWITZERLAND.**

*Now published in Two Parts, Post 8vo, 10s.*

JOHN MURRAY, ALBEMARLE STREET.

CHRISTIANIA.

**DAVID ANDERSEN,**  
**Jeweller.**

**Prindsens Gade 12.**

**M**ANUFACTURER of the noted Norwegian Spoons and Jewellery in Filigree, Transparent and Opaque Enamel, or Norwegian Spoons painted in Enamel.

LARGEST STOCK IN NORWAY, AND LOWEST PRICES.

CHRISTIANIA.

❖ **VÓLUND,** ❖

**Jewellers,**

**KARL JOHANS GADE 27.**

Next door to the Grand Hotel.

LARGE STOCK OF NATIONAL ORNAMENTS, SPOONS,  
 TRANSPARENT AND OPAQUE ENAMEL.

ANTIQUITIES IN SILVER.

## CHESTER.

**THE GROSVENOR HOTEL.**

**F**IRST-CLASS. Situated in the centre of the City, close to the CATHEDRAL and other objects of interest. Open and close Carriages, and Posting in all its Branches. The Hotel Porters, and Omnibuses for the use of Visitors to the Hotel, attend the Trains. Tariff to be had on application. A Night Porter in attendance.

DAVID FOSTER, Manager.

## COBLENTZ.

## GRAND HOTEL DE BELLE VUE.

**F**IRST-CLASS. Commanding a splendid view of the Rhine and the Fortress of Ehrenbreitstein.

Moderate Charges.

## COBLENTZ.

## GIANT HOTEL—HÔTEL DU GÉANT.

**T**HE best situated First-Class Hotel, just opposite the landing-place of the Steamboats and Fortress Ehrenbreitstein. Excellent Cuisine and Cellar. Moderate Charges. Reduction for a long residence.

CH. H. EISENMANN, Proprietor.

**COLOGNE.**

Near Cathedral & Central Station.

LIFT.

ELECTRIC LIGHT.

English Church.



**HÔTEL DU NORD.**



Post and  
Telegraph Office,  
Railway Booking  
Office, and Luggage  
registered in the Hotel.

OMNIBUS AT EVERY TRAIN.

Managers: { T. FRIEDRICH,  
P. URBAN.

## COLOGNE.

**HOTEL CONTINENTAL**

Electric  
Light.

Hydraulic  
Baths in the Hotel.

**N**EW HOUSE, 60 Rooms and Saloons, facing the South Portal of the Cathedral, the Central Railway Station, and the New Bridge, and near the Landing Place of the Rhine Steamers. Excellent Meals. Moderate Terms. Warmed by Steam.

FRITZ OBERMEIT, Proprietor.

## COLOGNE.

**HOTEL DU DÔME.**

**T**H. METZ KASSEL.—This old and excellent House has been enlarged by an elegant New Building, and comfortably fitted-up; it is advantageously situated in the centre of the City, near the Cathedral and the Central Railway Station. Table d'Hôte 1 and 6 o'clock. Splendid Dining-Room, Ladies' Saloon, Smoking-Room, &c. Recommended to English Tourists. Moderate Charges.

## COLOGNE.

**HOTEL DE MAYENCE.**

**E**XCELLENT HOTEL, near Railway Station and Cathedral, opposite the Theatre and General Post Office. Centrally situated for all the Sights, Comfort and Economy. Bedroom from 2s upwards. Pension including Table d'Hôte Dinner from 7s. 6d. and upwards per day. Royal Omnibus meets Trains and Steamers.

J. H. PETERS, Proprietor.

COLOGNE.  
**HOTEL DISCH.**

First-Class House. Near Cathedral and Central Station. Greatly enlarged. Every comfort found. 200 Rooms with 300 beds. Omnibuses meet every Train and Steamer. Choice wines for wholesale. Hydraulic Lift. Electric Light. Calorifers in winter. Railway Booking Office. *J. CHRISTOPH.*

CONSTANCE.

**HOTEL & PENSION INSELHOTEL AM SEE.**

FIRST-CLASS HOUSE, considerably enlarged by new buildings. Commanding a magnificent view on the Lake of Constance and the Alps. Beautiful Garden. Warm and cold baths in the Hotel, and baths in the Lake.  
*MAX OSCHWALD, Director.*

CONSTANTINOPLE—PÈRA.



**HÔTEL DE BYZANCE.**

THE most agreeable habitation which Constantinople can offer to Foreigners. Universal Reputation. Splendid View on the Bosphorus and the Golden Horn. Cold and Warm Baths. Ladies' Drawing Room. Reading and Smoking Rooms.

*YANNIO & ARGY ROPOULO, Proprietors.*

COPENHAGEN.

**HOTEL KONGEN of DENMARK.**

THIS FIRST-CLASS HOTEL, much frequented by the highest class of English and American Travellers, affords first-rate accommodation for Families and single Gentlemen. Splendid situation, close to the Royal Palace, overlooking the King's Square. Excellent Table d'Hôte. Private Dinners. Best attendance. Reading Room. Hot Baths. Lift.

English, French, German and American Newspapers.

ALL LANGUAGES SPOKEN.

MODERATE CHARGES.

Ladies' Drawing Room.

Vienna Coffee House.

CARRIAGES IN THE HOTEL.

ELECTRIC LIGHTING.

*R. KLÜM, Proprietor.*

CORFU.

**GRAND HOTEL  
D'ANGLETERRE & BELLE VENISE.**

CORFU.

THE ONLY FIRST-CLASS HOTEL.

*Correspondents of the Army and Navy Co-Operative Society,  
Limited, London.*

GREUZNACH.

**KURHAUS HÔTEL.**

*Only one amidst the Kurpark, and connected with the Bath Establishment.*

Moderate Charges.

*ADOLPHE DÜRINGER.*

## DEVIZES.

**THE BEAR HOTEL.**

OLD ESTABLISHED FAMILY HOTEL.  
Sitting Rooms on ground floor, with private entrance. Posting of every description. Telegrams: "Bear, Devizes."  
F. REYNOLDS, Proprietor.

## DINANT-SUR-MEUSE.

**HOTEL DE LA TETE D'OR.**

ALEXIS DISIÈRE, Proprietor.  
FIRST-CLASS, upon the GRAND PLACE.  
Is to be recommended for its comfort.  
Pension from 7 francs 50 centimes per day.

## DIEPPE.

**HÔTEL ROYAL.**

*Facing the Beach, close to the Bathing Establishment and the Parade.*

IT IS THE MOST IMPORTANT ESTABLISHMENT AND ONE OF THE MOST PLEASANTLY SITUATED HOTELS IN DIEPPE, commanding a beautiful and extensive View of the Sea. Families and Gentlemen visiting Dieppe will find at this Establishment elegant Large and Small Apartments, and the best of accommodation, at very reasonable prices. Large Reading Room, with French and English Newspapers. The Refreshments, &c., are of the best quality. In fact, this Hotel fully bears out and deserves the favourable opinion expressed of it in Murray's and other Guide Books.

LARSONNEUX, Proprietor.

*Table d'Hôte and Private Dinners.*

\*.\* This Hotel is open all the Year.

**DINARD (BRITTANY).**

*11 Hours from Southampton (via St. Malo),*

The most Fashionable Sea-Bathing Resort in the West of France in Summer.

*Noted for its mild climate in Winter. Recommended to Golf, Tennis, and Cricket Players.*

For Houses & Particulars, free, apply to E. O'RORKE, Banker, Dinard.

## DRESDEN.

**HÔTEL WEBER.**

MOST Beautiful and Central Situation. Directly opposite the Picture Gallery, Museums, Royal Opera House, General Post and Telegraph Office. Lift, Reading Room, Smoking Room, and every comfort. Pension. Arrangements on very Moderate Terms.

## DRESDEN.

**HOTEL BELLE VUE.**

FIRST-CLASS HOTEL.

150 COMFORTABLE ROOMS.

HUGO WELZER, Manager.

## DRESDEN.

**HOTEL DE ROME (STADT ROM).**

ENTIRELY RENEWED. Proprietor, MAX OTTO.

IN nicest and most comfortable position of the town, nearest to all objects worth seeing. Hotel of First order, with all comfort and moderate prices. Apartments from 2 Marks; no charge for Light and Attendance. Reading Room. Bath. Favourable Arrangements for longer stay.

DRESDEN.  
**MISS BEIL'S First-Class Pension.**

23, LÜTTICHAUSTR,  
 Well Located. Comfortable Apartments. Refined Society.  
*Good Table. Moderate Charges. Bath in the House.*

DRESDEN.  
**HOTEL DE MOSCAU.**

*Excellent Hotel for Families.*

MODERATE CHARGES. PENSION.

A. STOFFREGEN, PROPRIETOR.

DRESDEN.

For a Full Account, with Illustrations, of the  
 GERMAN, FLEMISH and DUTCH SCHOOLS  
 OF PAINTING, see

**KÜGLER'S HANDBOOK.**

IN TWO VOLS, 24s.

JOHN MURRAY, Albemarle Street.

**ENGELBERG.**

THE VALLEY OF ENGELBERG (3200 ft. high) near Lucerne.  
 Season 15th May—30th September.

**KURHAUS AND HOTEL SONNENBERG.**

**T**HE property of Mr. H. HUG. Summer stay unrivalled by its grand Alpine scenery, as well as by the curative efficacy of the climate against lung and chest diseases, coughs, nervous ailments, &c., &c. Clear bracing air, equable temperature. Recommended by the highest medical authorities. The HOTEL SONNENBERG, in the finest and healthiest situation facing the Titlis and the Glaciers, is one of the most comfortable and best managed hotels in Switzerland. Lawn Tennis Ground. Excellent and central place for sketching, botanising, and the most varied and interesting excursions. The ascent of the Titlis is best made from here. Shady Woods. Vapour and Shower Baths. Waterspring 5° R.; 200 Rooms; Pension from £2 6s. a week upwards. Because of its so sheltered situation specially adapted for a stay in *May* and *June*. Resident English Physician. English Divine Service.

ENGELBERG, SWITZERLAND.

**KURHAUS HÔTEL ET PENSION TITLIS.**

**T**HIS First-Class Hotel, in the best situation of the valley, in the middle of an extensive garden, has been much enlarged and improved. 200 Beds. Lofty Dining Saloon. Large Saloon de Réunion, with Verandah. Smoking-Room. Reading-Room. Billiards, Salle de Musique. Lift. Electric Lighting in all Rooms. 9 Baths in the Hotel. Good attendance, with Moderate Charges.

English Chapel in the garden of the Hotel.

ED. CATTANI, *Proprietor.*

EXETER, DEVONSHIRE.

**POPLE'S NEW LONDON HOTEL.**

*Leading Hotel for Families and Gentlemen.*

**C**ENTRAL, adjoining Northernhay Park and near the Cathedral.  
 Large covered Continental Courtyard.

Table d'Hôte. Night Porter. Hotel Omnibuses and Cabs.

POSTING ESTABLISHMENT.

*Also Proprietor of the Globe Hotel, Newton Abbot, Devon.*

FRANKFORT-ON-THE-MAIN.

**SWAN HOTEL.***(Hotel where BISMARCK and FAYRE settled the Treaty of Peace, 1871.)*

**T**HIS FIRST CLASS HOTEL, for Families and Single Gentlemen, close to the two Theatres and the principal Railway Stations, is one of the finest and best situated Hotels in the town. 150 Rooms and SALOONS. Pension at Moderate Prices.

G. SIMSON, Proprietor.

LIFT.

ELEVATOR.

FRANZENSBAD.

**HOTEL ADLER.**

OLD REPUTATION. CLOSE TO THE BATHS AND SPRINGS.

SPLENDID DINING ROOMS. EXCELLENT KITCHEN.

Attentive Service. English and French spoken.

M. ADLER, Proprietor.

FREUDENSTADT. (2,600 feet above sea.)

**BLACK FOREST HOTEL.**

RAILWAY-LINE STUTTGART, OFFENBURG, STRASBURG.

**F**IRST-CLASS HOTEL situated on a charming hill, and surrounded by a very extensive and beautiful Park. 80 very comfortable Bedrooms and Saloons, with 15 Balconies. Water and Milk cures. Electricity. Massage. Pine-needle and Sole Baths.

BEST CENTRAL RESIDENCE FOR EXCURSIONS.

*Elegant Coaches and Landau Carriages at the Hotel.*

TROUT FISHING, AND VERY GOOD SHOOTING.

Moderate Charges. Pension.

ERNEST LUZ, JUNIOR, Proprietor.

FREIBURG IN BADEN.

F. HARRER, **HOTEL de l'EUROPE.** F. HARRER  
Proprietor. Proprietor.

**N**EW FIRST-CLASS HOTEL with every comfort. Beautifully situated in Garden and Park. Open and Covered Terraces serving as Restaurant. Bath on the Floor. Newest and Perfect Sanitary Arrangements. Electric Light, and Steam Heating. Moderate Charges. Pension. Porter at the Station. Omnibus not necessary. Table d'Hôte at 1 and 6 o'clock.

GENEVA.

**RICHMOND FAMILY HOTEL.**

HEALTHIEST POSITION. FACING LAKE AND MONT BLANC.

PENSION TERMS FROM SEVEN TO TEN FRANCS PER DAY.

LIFT, BATHS, &amp;c. ELECTRIC LIGHT.

GENEVA.

**GRAND HOTEL NATIONAL.**

THE LARGEST AND BEST.

200 Rooms overlooking Lake and Mont Blanc.

LIFT. GARDEN. CONCERTS.

Dd. GOERGER, Proprietor.

GENEVA.

**GRAND HOTEL METROPOLE.**

ONLY FIRST CLASS HOTEL OPPOSITE THE JARDIN ANGLAIS, AND VIEW OF THE LAKE.

OPEN ALL THE YEAR. LIFT. BATH ROOMS.

Moderate charges and special arrangements for prolonged stay.

D. BURKARD, Proprietor.

GENEVA.  
**GRAND HOTEL DE LA PAIX.**

200 ROOMS. **TARIF. LIFT.**

Finest House, in finest situation in front of Lake and Mount Blanc.

ELECTRIC LIGHT IN EVERY ROOM.

Proprietor-Director, **FRED. WEBER.**

GENEVA.  
**HOTEL PENSION VICTORIA**  
 (FORMERLY HOTEL FLAEGEL).

Finest situation, near the English Garden. Splendid view on the Lake and the Alps. Moderate charges. Electric light. Omnibus at the Station. Lift. Baths.

**W. NIESS, Proprietor.**

GENEVA.  
**HOTEL-PENSION BELLEVUE,**  
 RUE DE LYON.  
**H** EALTHY Situation. Most extensive and shady grounds. Comfortable apartments and single rooms. Highly recommended. Pension from 5 francs per day.  
**JEAN SUTTERLIN.**

GENEVA.  
**HOTEL DE LA POSTE.**  
 Best sanitary arrangements. 100 well-furnished rooms, from 2 to 3 francs the bed. Table d'Hôte Dinner, 3½ francs and 4 francs, wine included; Supper, 3 francs. Pension, for stay, 7 to 10 francs. Electric Light. Lift.

**GENOA (ITALY).**

**GRAND HOTEL ISOTTA.**

HYDRAULIC LIFT AND RAILWAY OFFICE.

ELECTRIC LIGHT.

Only **FIRST-CLASS HOUSE** built for an Hotel; in the healthiest position in the town.

**G. BORGARELLO & CH. SON.**

GENOA.  
**HOTEL DE LONDRES**

(Opposite to Rubattino's Office)

ET

**PENSION ANGLAISE.**

*The nearest to the Central Station.*

First-Class. Full South. Moderate Prices. Lift.

**FLECHIA & FIORONI.**

GIJON (Spain).  
**GRAND HOTEL FRANÇAIS, LA IBERIA.**

**M** AGNIFICENT SITUATION, between the two Beaches. View on the Port and open Sea. Apartments for Families. Table d'Hôte and Restaurant.

**L. MALET, Proprietor.**

GMUNDEN.  
**HOTEL AUSTRIA.**  
 A beautiful, first-class Hotel, with every modern comfort, and large shady terrace on the lake. Special arrangements for a protracted stay. Steamboats land at the Hotel Pier. The Hotel is conducted by the proprietor. Lift. Pension. Baths.  
**Mr. F. SCHLECK.**

**GREAT MALVERN.**

**DR. FERGUSSON'S HYDROPATHIC ESTABLISHMENT.** (Late Dr. RAYNER'S.)

**U** NDER New Management. Stands in own grounds. Open all the year round for patients and visitors. Thoroughly warmed and ventilated. "Home-like," comfortable, refined, and cheerful. Drawing-room the finest in Malvern. Attractions unrivalled. Scenery unsurpassed. Every Hydropathic Appliance, Electricity, Weir-Mitchell treatment, Massage, etc. Admirably suited to persons liable to Asthma, Bronchitis, or Incipient Consumption. Lawn Tennis and Billiards free. Golf Course close by.—For Prospectus, apply **Dr. Fergusson**, as above, or his Secretary.



## HAMBURG.

**HOTEL DE L'EUROPE.**

**R**ENOWNED FIRST-CLASS HOUSE, patronized by H.R.H. the Prince of Wales, and by most of the Imperial and Royal Families of Europe. Splendid situation, overlooking the Alster-Bassin. 180 Rooms and Apartments. Elegant Reading and Smoking-Rooms. Baths. Lift. Table d'Hôte. **BRETTSCHEIDER & BANDLI, Proprietors.**

## HARROGATE.

**"THE GRANBY."**

**F**IRST-CLASS FAMILY HOTEL, facing the Stray. Every accommodation for Visitors and Tourists. Carriages to Wells and Baths every morning free of charge. Good Stabling. Carriages on Hire. Tennis Court in the Grounds.

**W. H. MILNER, Proprietor.**

## HEIDELBERG.

**HOTEL DE DARMSTADT.**

Three Minutes' from the Station. This Hotel, beautifully situated on the Bismarck Square, Two Minutes' from the new Neckar Bridge, is well known for its good keeping and very moderate prices.

**H. KRALL, Proprietor.**

## HELSINGBORG—SWEDEN.

**HOTEL MOLBERG.**

**F**IRST-CLASS HOTEL. The largest and most comfortable in the Town and Market Place. Five Minutes' from Railway Station and Steamboat. Restaurant and Café. Baths and Carriages in the Hotel.

**L. GOETZE, Proprietor.**

## HILDESHEIM.

**HOTEL D'ANGLETERRE.**

## FIRST-CLASS HOUSE,

SITUATED IN THE CENTRE OF THE TOWN.

*50 Rooms and Saloons, fitted with every comfort of Modern Times.*

**BATHS IN THE HOUSE.**

OMNIBUS AT THE STATION. CENTRAL HEATING APPARATUS.

**C. HEERDT.**

## HOMBURG.

**HOTEL DE RUSSIE.**

**F**IRST-CLASS HOTEL. One of the best in the Town. Commanding a magnificent view. Situated with the "Villa Augusta" in the extensive Park of the Hotel. Best situation, close to Springs, the Kursaal, and Tennis Grounds. Splendid Dining Room with Covered Verandahs. Finest Restaurant.

**F. A. LAYDIG, Proprietor.**

## HOMBURG.

**H**OTEL DES QUATRE SAISONS, and VILLA, with the finest views of the Taunus, kept by Mr. W. SCHLOTTERBECK.—This first-rate House is exceedingly well situated near the Sources and the Kursaal. It combines every comfort desirable with moderate charges. It has a beautiful Garden for the use of Visitors. Highest position, and one of the best Table d'Hôtes in the Town. Arrangements at Moderate Prices at the early and later part of the Season. Patronised by H.M. the Emperor Frederick, H.M. the Empress Victoria and H.L.H. Princess Victoria of Germany.

# BATHS OF HOMBURG.

## MINERAL SPRINGS

very salutary for DISEASES of the STOMACH and LIVER  
and ATTACKS of GOUT.

UNRIVALLED SUMMER CLIMATE.

SOVEREIGN CURE in NERVOUS DEBILITY.

MINERAL, PINE and MUD BATHS, highly recommended  
for RHEUMATISM, in the NEW KAISER-  
WILHELM'S BATH.

LAWN TENNIS GROUNDS.

All kinds of Amusements. Comfortable Hotels and Private  
Houses at moderate prices.

MAGNIFICENT KURHAUS, with the well-known  
RESTAURANT.

## BATHS OF HOMBURG.

### HOTEL BELLEVUE.

FIRST-CLASS HOUSE, facing the Kurgarden and Music Pavilion. Small and large  
Apartments with balconies. Excellent ventilation in all parts of the house, as well as  
perfect sanitary arrangements. Hydraulic Lift. Telephone. Baths of every description.  
In May, June, and September arrangements for Pension at moderate prices.

W. FISCHER, Proprietor.

## HOMBURG.

### HOTEL RICHELMMANN.

PATRONIZED BY ROYALTY AND BEST FAMILIES. One of the Best First-Class  
Hotels in the Town. High, Dry and Airy Position, in the finest part of the Town.  
Close to the Kurssaal and the Wells. Latest Sanitary Improvements. Verandahs, Beautiful  
Garden. Excellent Cookery. Choice Wines. Arrangements made on very reasonable  
terms at an early or later part of the Season.

RICHELMMANN, Proprietor.

## HOMBURG.

ROYAL VICTORIA HOTEL - Patronized by H.R.H. the Prince of  
Wales and several other Royal Personages. Highest and Driest Position. First-  
Class Hotel, close to Springs and Kurssaal, fine view of Taunus Mountains. Quiet Apart-  
ments. Fine Garden. Newly enlarged by Three spacious Villas. At early or later part  
of Season arrangements made on very reasonable terms. Stag, Roebuck Shooting, and  
Trout Fishing, free for guests of Hotel.

GUSTAVE WEIGAND, Proprietor.

### ILFRACOMBE HOTEL.—Great Health and Pleasure Resort.

250 Apartments. Handsome Reception, Dining, Reading, Billiard and Smoking  
Rooms, all on the ground floor. Ornamental Grounds of Five Acres. The finest Marine Esplanade in  
the Kingdom. Eight Lawn Tennis Courts. Table d'Hôte Dinner, at separate tables, from 6 to 8 o'clock.  
There is attached to the Hotel one of the Largest Swimming Baths in England, the temperature of which is  
regulated according to the season; also Private Hot and Cold Sea and Fresh Water Baths, Douche, Shower,  
&c. Full Descriptive Tariff of MANAGER, Ilfracombe, North Devon. The attractions of Ilfracombe, and the  
Places of Interest in the neighbourhood, point to it as the natural centre to be chosen by the Tourist who  
desires to see with comfort all the beauties of Coast and Inland Scenery which North Devon affords.  
There is also easy access into South Devon and Cornwall. The means of communication, by Railroad and  
Steamboat are most complete. Tourist Tickets to Ilfracombe for Two Months are issued during the Season,  
as all the principal Railway Stations in England.

# INNSBRUCK.

31 hours from London, via Arlberg to Innsbruck, through tickets and luggage registered through. 23 hours from Paris.

## HOTEL TYROL.



CARL LANDSEE, Proprietor.

THE beautiful and sheltered situation of Innsbruck renders it a very agreeable place of residence all the year round. In Spring as well as in Autumn it is especially to be recommended as a stopping place between the different watering places. It is also to be recommended after a sojourn at the seaside.

## Three First-Class Hotels.

Opposite the Railway Station.

INNSBRUCK is the centre from which many splendid excursions can be made in every direction, and of any length. Attractive walks in the immediate neighbourhood of the town, and the different elevations, render it a good place for walking cures after the system of Dr. Oertel.

## HOTEL DE L'EUROPE.



JOHANN REINHART, Proprietor.

ARRANGE-  
MENTS  
MADE.

MODERATE  
CHARGES.

POST  
AND  
TELEGRAPH  
OFFICES.

THE climate in Winter, dry, strengthening, sunny, free from cold winds and fogs, has attracted many visitors of late years, and among those who have found the greatest relief are weak, convalescent, nervous, appetiteless and sleepless persons.

N.B.—University, Grammar, Music, and other Schools. Private lessons of every kind are available, so that studies can be continued and the education of children carried on.

## HOTEL ZUR GOLDENEN SONNE.



CARL BEER, Proprietor.

The above Hotels offer Pension at the most moderate terms for the Winter Season, according to rooms, from fl. 3 upwards, room included.

Richly Illustrated Guides of Innsbruck sent on application, by the Proprietors of above Hotels, free of charge.

## ILFRACOMBE.

## "THE RUNNACLEAVE."

Private Hotel and Boarding House. Largest in the Town.

120 BEAUTIFULLY APPOINTED ROOMS. CAPITAL TENNIS COURTS.

## LARGE RECREATION HALL.

To seat 500, with fitted Stage for Private Theatricals, Concerts, Tableaux Vivants, &c.  
Handsome Billiard Room. Dark Room for Amateur Photographers.

27 Ton Yacht, for sole use of Visitors.

OMNIBUS MEETS EVERY TRAIN. MODERATE TARIFF.

## INNSBRUCK.

## HOTEL KREID.

NEXT THE STATION.

Omnibus by every Train. Splendid Panorama from every Room  
68 well-furnished Bedrooms and Saloons, with every modern  
comfort. Lift. No charges for service.

VERY GOOD RESTAURANT. EXCELLENT WINES.

JOHN KREID, Proprietor.

## INTERLAKEN.

HOTEL-PENSION,  
JUNGFRAU.

F. SEILER-STERCHI, Proprietor.

THIS Establishment, with two Branch Houses, is situated  
in the centre of the Hüheweg, and enjoys a splendid view of the  
Jungfrau and the entire range of the Alps. It recommends itself for its  
delightful position, as well as for its comfortable accommodation.

TABLE D'HÔTE AT 2 AND 6.30 O'CLOCK.

*DINNERS À LA CARTE.*

CARRIAGES, GUIDES, AND HORSES FOR  
MOUNTAIN EXCURSIONS.

OMNIBUS WAITING AT ALL THE STATIONS.

# INTERLAKEN.



## GRAND HÔTEL VICTORIA INTERLAKEN

300 CHAMBRES  
ROOMS  
ZIMMER

20 SALONS  
SITTING ROOMS  
SALONS

•LIFT. Personenaufzug •ASCENSEUR•

Saison v. 1. April - 31. October

**ED. RUCHTI**, Propr.

### HÔTEL DES ANGLAIS, CANNES.

## INTERLAKEN.

**RUGEN HOTEL, JUNGFRAUBLICK.**

**F**IRST-CLASS Hotel and Pension, 150 Beds. Situated in the healthiest position, 30 metres higher than Interlaken, with Splendid View on the Jungfrau and Silverhorn. Lift, Electric Light, &c. Surrounded by Terraces and Gardens. Pension from 10 to 15 francs, according to Room. Reduced Prices in May, June, and after 15th September. Season, May to October. J. OESCH-MÜLLER, Proprietor.

## INTERLAKEN.

**HOTEL BEAU SITE—PENSION.**

**I**N a very quiet position, specially adapted for a long stay. Splendid view of the Jungfrau, Mütich, and Eiger. Large shady Garden, Play Grounds, Baths. Terms strictly moderate. Arrangements for Families. Omnibus at the Station.

BRANCH HOUSE—HOTEL DU LOUVRE CANNES. J. WÜRTH, Proprietor.

## INTERLAKEN.

**HOTEL NATIONAL.**

*PENSION WYDER.*

**COMMANDS A MAGNIFICENT VIEW OF THE JUNGFRAU.**

**Excellent Cooking. Moderate Charges. Pension, from 6 francs a day.**

INTERLAKEN (Suisse).

**GRAND HOTEL  
METROPOLE.**

*LIFT.*

F. BOYELDIEU, Manager.

LAKES OF KILLARNEY.

For a Description of the Scenery and a Guide to the District, see

MURRAY'S HANDBOOK TO IRELAND.

Post 8vo., 10s.

JOHN MURRAY, Albemarle Street.

LAKES OF KILLARNEY.

**“THE LAKE HOTEL.”**

It is essential to apprise Tourists that there is at Killarney, but *One Establishment* called **“THE LAKE HOTEL.”**

It is situated in the Bay of Castlelough, on the Eastern shore of the Lower Lake, in the centre of the varied scenery of the Lakes, within ten minutes' drive of the Railway Station, and two minutes' walk from public road, where Glengarriff Car stops to let down passengers. Its grounds adjoin those of Muckross in which is the celebrated Abbey of the same name, and one of the most interesting and best preserved ruins in Ireland.

THE LAKE HOTEL OMNIBUS attends the arrival and departure of the trains.

Easy terms made for parties remaining a week or longer, and a specially reduced Tariff struck for winter months (October to May,) inclusive. Billiards. Baths. Lawn Tennis.

For particulars apply to the Manager. **E. M. BERNARD, Proprietor.**

*N.B.—It is the only Hotel in Killarney situated on the Lake Shore.*

**KILLARNEY LAKES.**

By Her Most Gracious Majesty's Special Permission.

**THE ROYAL VICTORIA HOTEL,**

PATRONISED BY

H.R.H. THE PRINCE OF WALES, H.R.H. THE DUKE OF CONNAUGHT, The Royal Families of France and Belgium, &c., the Nobility and Gentry of Great Britain and Ireland, and leading American Families.

**T**HIS HOTEL is situated on the Lower Lake, facing Innisfallen, within ten minutes' drive of the Railway Station, and a short distance from the far-famed Gap of Dunloe, for which it is the nearest starting point.

**Open throughout the Year.** Table D'Hôte during the Season.

POSTAL TELEGRAPH OFFICE IN THE HOUSE.

# SPA KISSINGEN, Bavaria.

STATION OF THE BAVARIAN RAILWAY.  
SEASON FROM MAY 1 UNTIL SEPTEMBER 30.

**M**OST delightful station, air bracing and pure. Beautiful woods with extensive walks, riding and driving. Comfortable Hotels, Restaurants, and private Boarding-Houses. Bathing Establishments, on a grand scale on the Royal Saline, the Kurhaus, and the Aktien-Bad (the latter is open from April 15 till October 20). Most efficient Mineral Waters, such as Rackoczy, Pandur Maxbrunnen, with Chalybeate, Sool-gas, Steam and Moor baths, Pneumatic Room, (Glocke). Inhalation Establishments, with nitrogen inhalation, Hydro and Electric-therapeutic Treatment. Occasion to use the Terrain Cure. Massage and Hygienic Gymnastic. Whey-Cure. Superior Orchestra, Theatre, Elegant Conversation Saloons, Music, Playing, and Reading Rooms, Large Garden and Pleasure Grounds, Prospectus, sent free and post paid, on application to the ROYAL BADKOMMISSARIAT, Bad-Kissingen.

## KISSINGEN. HOTEL VICTORIA & KAISERHOF.

First-Class House.

Pension and arrangements for longer stay at Moderate Charges.

WILLIAM TODT, Proprietor.

## LANDECK (TIROL). HOTEL POST.

**B**EAUTIFUL position with splendid view of the Glacier. Best and largest Hotel of the town with old reputation. Station of the Mail to the Stelvio and to the Engadine.

TOS. MÜLLER,  
Postmaster and Proprietor.

## LINZ. HOTEL ERZHERZOG KARL.

**B**EST Situation. Opposite the Landing Place. Finest view on the Danube and surrounding mountains, next to Custom House, Post and Telegraph Office. Every Comfort. Excellent Cuisine and Cellar. Foreign Newspapers. Omnibus to every Train. Private Carriages.

F. MARSCHNER, Proprietor.

## LINZ, UPPER AUSTRIA. HOTEL NEUBAUER, ZUM ROTHEN KREBS.

**F**IRST Class Hotel of old reputation, situated opposite Steamers' Station. Splendid view. 106 Bedrooms and Saloons. Library, Reading Room. Pension. Moderate charges. Omnibus at the Station. Telephone Table d'Hôte. R. Neubauer. Also Proprietor of HOTEL NEUBAUER at JOBRAD HALL in Upper Austria.

## LISBON. HOTEL DURAND (English Hotel) LARGO DO QUINTELLA.

**F**IRST CLASS ESTABLISHMENT. Situated in the most central part of the Town. Highly recommended for its comfort and moderate charges. Reading Room. Several languages spoken.

## LISBON. BRAGANZA HOTEL.

**T**HIS First-Class well-known Family Hotel, lately renovated by the Royal House of Braganza, and fitted up by the new Proprietor, VICTOR C. SASSETTI, highly recommendable for its large, airy, and comfortable Apartments, commanding the most extensive and picturesque views of the River Tagus, as well as of Lisbon. Superior Cuisine, and carefully-selected Wines.

## LOCARNO. TERMINUS of the GOTHARD RAILWAY on LAGO MAGGIORE

**BEST STOPPING PLACE** on the ITALIAN LAKES.

27 hrs. from London. 17 hrs. from Paris. 4 hrs. from Milan. 7 hrs. from Genoa. 5 hrs. from Lucerne.

**O**PEN the whole year. Most luxurious and comfortable home for situation in the finest climate of Europe; without snow, wind or fog, but with plenty sunshine. Entirely adapted for winter residence. Pronounced by the healthiest and best spring, autumn and winter resort. Beautiful walks and mountain excursions. English Church, Doctor, Society. Lift. Private Steamer and Carriage visitors. Exquisite Cuisine. Moderate charges.

Messrs. BAILL, Proprietors

## LOCH LOMOND.

## TARBET HOTEL

IS the most commodious on the Lake. Parties Boarded on Moderate Terms.

A. H. MACPHERSON, *Proprietor.*

## LUCERNE.

## HOTEL DU RIGI.

Comfortable, pleasant situation.

Open from 15th APRIL to 6th OCTOBER.

## LUCHON, BAGNÈRES DE, PYRÉNÉES.

## GRAND HOTEL RICHELIEU.

(*Hotel de S. M. le roi de Hollande.*)

200 Rooms, 10 Salons. Splendid view.

Villa Gracieuse, to l.et. Omnibus at all Trains **LOUIS ESTRADE, Proprietor.**

## LYNTON, NORTH DEVON.

## ROYAL CASTLE FAMILY HOTEL.

*Patronized by the English and Continental Royal Families.*

FIRST-CLASS HOTEL, especially favourite and attractive. Table d'Hôte. Reading and Drawing Rooms. New Smoking and Billiard Pavilions, all Facing the Sea. Magnificent Views, and Ornamental Grounds of Twelve Acres. Private Hotel and Boarding House attached. **ELECTRIC LIGHTING.**

**THOS. BAKER, Proprietor.**

## LYONS.

## HOTEL UNIVERS,

FACING PERRACHE STATION.

THE MOST COMFORTABLE.

**First Class. Full South.**

**MRS. DUFOUR IS ENGLISH.**

## LYONS.

## GRAND HOTEL DE LYON.

PLACE DE LA BOURSE.

FIRST-CLASS HOTEL.

Moderate Charges.

## MACON.

## GRAND HOTEL DE L'EUROPE.

Five minutes' from the Station.

FIRST-CLASS, and well situated, with view of Mont Blanc. Recommended to Families. Interpreter. Carriages. Omnibus.

**Mme. Vve. BATAILLARD, Proprietress.**

Macon, the most favoured Station for hours of arrival and departure, is the most central stopping-place from Paris for Switzerland, Italy, the Mediterranean, and terminus for direct trains for Tours and Bordeaux. All the fast trains and trains de luxe call at Macon. Wines for Sale and Export.



MALMÖ (SWEDEN).

**HOTEL HORN.**

**F**IRST-CLASS HOTEL, completely renewed, in the centre of the town, commanding a fine view, opposite the Railway and Post Office. Comfortably furnished. Good Cooking. Restaurant and Café. Cold and Warm Baths. Private Dinners. Moderate Charges.

I. F. H. HORN, Proprietor.

MALMÖ (SWEDEN).

**HOTEL KRAMER.**

**F**IRST-CLASS HOTEL, the Largest and most Comfortable in the Town, new and richly fitted up, 100 rooms. Situate on the great Square, in the vicinity of the Railway Stations and Steamboat Landings. One of the most commodious, and respecting charges, one of the cheapest hotels in Scandinavia. Rooms from 1 krona, upwards. Baths and carriage in the hotel. Meals à la Carte, at all hours. Prompt and polite attendance. Dinner kept ready for passengers.

MARIENBAD.

**HOTEL WEIMAR.**

**F**IRST-CLASS HOUSE, patronised by English. Elevated position, near the Springs and Bath Establishments. Single Rooms and Family Apartments, furnished with every modern comfort and luxury. Carriages for Excursions. Omnibus at all Trains.

HAMMERSCHMID, Proprietor.

MARIENBAD.

**HOTEL KLINGER.**

**F**IRST and Largest Hotel, with private houses, HALBMAYR'S HOUSE, MAXHOF No. 100, and the recently opened HOTEL KLINGER, late Stadt Dresden, connected with the Old House. Most beautiful situation of the Spa, situated at the corner of the Promenade on the Kreuzbrunnen and the Park, commanding a charming view. Newly and elegantly furnished. 350 Rooms and Saloons. Reading, Conversation, and Smoking Rooms. Electric Lighting. All the Dining Saloons Redecorated. Lift. Table d'Hôte and à la Carte. Meals sent out into private houses.

*Carriages at the Hotel. Omnibus at the Station.*

In answer to several inquiries, the Proprietor begs to intimate that he does not keep Touters, and therefore begs to warn Travellers against any false statements respecting his Hotel being full, etc.

J. A. HALBMAYR, Proprietor.

Valais. — MARTIGNY. — Suisse.

**GRAND HOTEL DU MONT BLANC.**

**T**HE First and the Largest Hotel at Martigny. 150 Beds. Newly Furnished throughout. Twenty new Balconies. Splendid Views. Billiard, Smoking, and Reading Rooms. Magnificent shady English Garden in front of the house, with fountain. Electric Light throughout. Every comfort. Carriages. Good Service. Moderate Prices.

O. CORNUT-BRUNNER, Proprietor.

MAYENCE.

**RHINE HOTEL.**

**F**IRST-CLASS HOTEL. Finest Position and Splendid View of the Rhine. Especially recommended to English and American Travellers. Rooms, including Light and Attendance, from 2 francs 50 centimes. Omnibus at Station. For a long stay Pension.

W. SCHIMMEL.

MAYENCE.

**HOTEL DE HOLLANDE.**

**W**ELL-KNOWN FIRST-CLASS HOTEL. Thorough Comfort, excellent Cooking, Choice Wines, at Moderate Charges. Since the removal of the railway, the Finest and Best Situated Hotel in the Town, affording an open view of the river. Favourite and quiet stopping place for excursions into the neighbourhood. Special arrangements for Winter abode. Opposite the landing place of the steamers. Omnibus meets all trains. Proprietor: RUDOLPH SEIDEL, for years Manager of this Hotel.

MENTONE.

**GRAND HOTEL DE VENISE.**

ASCENSEUR.

LIFT.

**F**IRST-CLASS English House, situated in a large garden, full south, far from the sea. Restaurant, Smoking and Reading Rooms. South.

**J. SOMAZZI, Proprietor.**

MENTONE. (1st CLASS HOTEL.)

**HOTEL DE BELLE VUE.**

**T**HIS well-known ESTABLISHMENT is beautifully situated in the best quarter of the Town, with a vast Garden, and affords every English comfort. Patronized by the Royal Family of England. *Lawn Tennis Court. Ascenseur. Lift.*

**G. ISNARD, Proprietor.**

MILAN.

**HOTEL DE ROME.**

**A**DMIRABLY situated, full South, on the Corso, a few steps from the Duomo, Scala, and Galleries. This Hotel, comfortably furnished and fitted up with the greatest care, is warmly recommended to English travellers for its comfort and moderate charges.

Branch House—PIAZZA FONTANA, 8 and 10.

LIFT.

BORELLA BROTHERS, Proprietors.

MILAN.

**HOTEL METROPOLE.**

**T**HE only Hotel on the Piazza del Duomo. First Class with moderate Charges. Hydraulic Lift. Tariff in every Room. Highly recommended to English and American Families.

**L. RUFF, Proprietor.**

MOSCOW.

**HOTEL SLAVIANSKY BAZAR.***The Largest First-Class Hotel in this Town.*

SPLENDID RESTAURANT, READING,  
AND BATH-ROOMS.

English and French Newspapers.

ALL LANGUAGES SPOKEN.

Omnibus. Interpreters to all Railway Stations.

Telephone, Post and Telegraph Offices in the house.

## MILAN.

**GRAND HOTEL DE MILAN.**

**M**ODERN Comfort. Railway Booking Office. Luggage Registered Through. Hydraulic Lift. Steam Heating and Electric Light in every room.

**J. SPATZ**, Co-proprietor of the Grand Hotel at Venice and the Grand Hotel at Lughorn.

## MOSCOW.

**HOTEL BERLIN.**

**T**HE best situated in the centre and healthiest part of the Town, near all the places of interest and principal business quarter. English spoken. Omnibus meets all trains.

**A. CLAUSEN**, Proprietor.

*Formerly Manager of the Mülland Hotel, London, and of the Schweizerhof, Lucerne.*

## NANTES.

**HOTEL DE FRANCE.**

PLACE GRASLIN. VERY FINE.

**F**IRST-CLASS HOTEL. Entirely renovated. Large and Small Apartments for Families. Sitting Rooms. Bedrooms from 2 fr. Table d'Hôte. Restaurant. Electric Light. Telephone.

*Omnibus and Carriages. English spoken.*

**DOUET**, Proprietor.

## NUREMBERG.

**HOTEL GOLDEN EAGLE.**

**F**IRST-CLASS HOTEL, well situated, opposite the Kriegerdenkmal, newly re-built, contains 110 elegantly furnished Rooms and Saloons, and is much frequented by English and American families. Arrangements made with Families and Single persons. Baths in the house. Carriages. Omnibus to and from the Station.

**L. SCHLENK**, Proprietor.

## NURNBERG (NUREMBERG)\*

**HOTEL BAYERISCHER-HOF.**

**T**HIS First-rate and Superior Hotel, situated in the centre of the town, is highly spoken of by English and American Travellers for its general comfort and moderate charges. Has been greatly enlarged, and contains now 100 well-furnished rooms and saloons. Ladies' and Reading Saloon, Smoking Room, &c., and a beautiful large Dining-Room. English and Foreign Newspapers. Carriages at the Hotel. Omnibuses to and from each train. English Church in the Hotel; Divine Service every Sunday.

**G. P. AURINGER**, Manager.

## OSTEND.

**MERTIAN'S**

FIRST-CLASS

**FAMILY HOTEL AND PENSION.**

*Close to the Sea and Kursaal. Telephone.*

## NERVI.

**HOTEL VICTORIA.**

*Near the Sea and Railway Station.*

15 MINUTES FROM GENOA.

STOPPING PLACE FOR ALL EXPRESS TRAINS.

## OSTEND.

**HOTEL DE LA PLAGÉ.**

FIRST-CLASS HOTEL FACING THE BATHING PLACE.

*Open from the 1st June to 15th October. Highly recommended.*

**J. and O. THOMA**, Proprietors.

## PALERMO.

**HOTEL DE FRANCE.**

**F**REQUENTED by English and American families; has many sunny rooms; in the healthiest position in Palermo, facing the beautiful Garden Garibaldi, Piazza Marina, near the Botanical Garden and Villa Giulia. First-rate Cuisine.

*English and American Newspapers. MODERATE CHARGES.*

**P. WEINEN.**

\* Nürnberg—see also p. 42.

NEUHAUSEN-SCHAFFHAUSEN, Falls of the Rhine.

# HOTEL SCHWEIZERHOF.

F. WEGENSTEIN, Proprietor.



**F**IRST-CLASS HOTEL, replete with every comfort, in the best position opposite the Falls of the Rhine, and Five minutes' walk from Neuhausen Station.

**NO GRATUITIES to the SERVANTS. 200 ROOMS.**

*Splendid View of the Rhinefalls, the Castle of Laufen, and the Swiss Alpine Chain.*

**FINE PARK AND GARDEN.**

*RAILWAY TICKETS ISSUED AT THE HOTEL.*

**Special arrangements for a protracted stay.**

**The English Church Service is at the Schweizerhof.**

*Omnibuses at Neuhausen and Schaffhausen.*

By means of Electricity and Bengal Lights, and directed from the Schweizerhof,

**THE FALLS OF THE RHINE ARE ILLUMINATED**

Every Night during the Summer Season.

PARIS.  
**HÔTEL MIRABEAU,**  
 8, Rue de la Paix, 8.

*Patronized by the Royal Families of several Courts of Europe.*

**B**EAUTIFULLY situated in the finest part of the City; the prettiest Court-Yard in Paris. Restaurant *à la carte*, and Private Dinners at fixed prices. Apartments of all sizes for Families and Gentlemen. American and English Papers. Lift, &c.

**PETIT (Uncle and Nephew), Proprietors.**

PAU.

**GRAND HÔTEL BEAU SÉJOUR.**



**F**FIRST-CLASS. Recommended for its Comfort. Incomparable position for beauty of the Panorama. Apartments for Families, with view embracing the Pyrénées. Excellent Cooking and irreproachable attendance. **BOURDETTE, Proprietor.** The Drainage perfected under the most modern system.

PAU.

**HOTEL DE FRANCE.**

**T**HIS FIRST-CLASS HOTEL, situated on the Place Royale, commands the most splendid view of the whole chain of the Pyrénées, and is adjoining to the English Club. Improved Lift.

**GARDÈRES FRÈRES, Proprietors.**

PAU.

**GRAND HOTEL, GASSION.**

SPLENDID VIEW UPON THE PYRÉNÉES.

Situation full South.

Lift.

300 Rooms.

Arrangements with Families for a long stay.

**A. MEILLON.**

## PENZANCE.

**MOUNT'S BAY HOTEL**

On the Esplanade. Facing the Sea. Full South aspect.  
Ladies' Coffee and Drawing Rooms. Omnibus and Porter meet all Trains.

MODERATE TARIFF.

C. BALL, Propriet

## PISA.

**GRAND HOTEL.**

Moderate Charges.

W. GARBRECHT.

SPEAKS GOOD ENGLISH.

## PISA.

**Royal Victoria Ho**

Clean. Great Attention.

RECOMMENDED.

## PLYMOUTH.

*Only Hotel with Sea View.***GRAND HOTEL**

(ON THE HOE.)

Facing Sound, Breakwater, &c. Mall Steamers anchor in sight. Public Rooms, and  
Rooms, with Balconies. JAMES BOHN, Propriet

## POITIERS.

**GRAND HOTEL DE FRANCE.**—First-Class and recommend  
Families and Tourists for its comfort and good management. The most cen  
the Town, near the Hotel de Ville, Prefecture, Telegraph, Post Office, Museum, His  
Monuments, and Promenades. Speciality of Fowls and truffled Pâtés of all sorts. Car  
for Drives. Railway Omnibus calls at Hotel.

ROBLIN-BOUCHARDEAU, Propriet

## PRAGUE.

**HOTEL ENGLISCHER HOF.**

Well-known First-Class Family Hotel, Central Situati

*The Next to the Dresden and Karlsbad Railway Station.*

PATRONIZED BY ENGLISH AND AMERICAN FAMIL

Deservedly Recommended. Moderate Charges.

Large Restaurant.

## PRAGUE.

**HOTEL DE SAXE.****FIRST-CLASS FAMILY HOTEL.**

Next to the Dresden, Vienna, Karlsbad and Breslau Station—(no need of carriage)

SPLENDID GARDEN—ILLUMINATED FOUNTAIN.

READING AND CONVERSATION ROO

ELECTRIC LIGHT IN ALL ROOMS.

PATRONIZED BY THE AUSTRIAN IMPERIAL FAM  
THE DIRECTOR!

PRAGUE.

**HOTEL VICTORIA.**

**F**IRST-CLASS Family Hotel in the centre of the town. Patronized by English and Americans. First-rate attendance. Moderate Charges.  
O. & H. WELZER, Proprietors.

PRAGUE.

**GRAND HOTEL**

CLOSE TO THE RAILWAY STATION.  
ELECTRIC LIGHT.

PRAGUE.

**Hotel Erzherzog Stephan.**

**F**IRST CLASS HOTEL, on the "Wenzelsplatz," nearest to the Railway Stations and the Post and Telegraph Office. Elegantly furnished Rooms and Apartments. Garden. Restaurant. Viennese Coffee house. Splendid Cooking and good Wines. Baths. Telephone. Carriages. Station of the Tram Cars. Omnibus at the Station.

W. HAUNER, PROPRIETOR.

(Waldeck.) PYRMONT-LES-BAINS. (Germany.)

**GRAND HOTEL DES BAINS (WITH DEPENDENCE).**

**P**ATRONISED BY THE ROYAL FAMILIES. Entirely new and comfortable; first-rate for families and single gentlemen. The nearest Hotel to the Springs, the principal Allee, and Promenades. This Hotel is already renowned for its excellent Cuisine and Choice Wines. Special arrangements made for Visitors by the week or season. Atr rich in grouse. Hunting and good Trout fishing, free for the guests of the Hotel. Lawn Tennis, Croquet. Carriages and Phaetons for the Park. Terms most reasonable. Pension from 6 Marks upwards for full board and lodging. The only Hotel communicating with the Ferruginous Bath Establishment. The new Mud Baths will be open this season. English and French spoken. Omnibus to all Trains. Pyrmont can be reached in 20 hours via Flushing. Through Tickets issued at Victoria Station direct to Pyrmont via Queenboro', Flushing, Lobbe, Hameln—few services per day.

VOLKERS BROTHERS, PROPRIETORS.

**RAGATZ.**

Bathing Establishments of Ragatz - Pfäfers.

Thermal springs of 37.5° = 98.6° F. same water as in Wildbad-Gastein.

**Grand Hotel Quellenhof.**  
**Grand Hotel Hof Ragatz.**

Electric Light and Electric Lifts. Railway Office. Telephone. Large and Shady Gardens. Lawn Tennis and other Garden Games. Magnificent situation. Splendid View on the Alps. Salutory Climate. Three Cottages and first-rate arrangement of the Baths belonging to the Hôtels. Stopping Place for Travellers going to the Engadine. Comfortable Carriages to all directions at same fare as from Coire.

Scientific Massage System: Dr. Metzger attended to by a Swedish Specialist.

**Large Kursaal** in midst of the gardens, lighted by electricity.  
Concert Hall and Reading Room.

BILLIARD, BAR, AND SMOKING ROOMS.

Grand Terrace in face of the mountains. Three grand concerts daily.

**Bath Hotel Pfäfers**

At the entrance of the world-renowned gorge of the Tamina. Three miles from Ragatz.

**The Administration of the Bathing  
Establishments of Ragatz - Pfäfers.**

## SAN REMO, Italy.

# GRAND HÔTEL DES ANGLAIS

(STRICTLY FIRST-CLASS FAMILY HOTEL.

THE FINEST AND BEST SITUATION.

ENGLISH SANITARY DRAINAGE. NO CESSPOOL.

ONLY HOTEL IN SAN REMO SUPPLIED WITH THE ELECTRIC LIGHT AND  
HYDRAULIC LIFT.

SATISFACTORY TERMS FOR SEASON.

*G. CONIO, Proprietor*

RENNES.

# GRAND HOTEL

JULLIEN, Proprietor. GRIVOIS, Successor.

FIRST-CLASS, well recommended. English Spoken.  
English Newspapers. Omnibus at the Station.

RIGI.

# HOTEL AND PENSION RIGI-SCHNEIDER

TERMINUS Station of the Rigi Kaltbad-Scheidegg Railway. Most  
favourably situated for Tourists and Pensioners. Pension by a stay of not less than  
10 days, 7 francs to 12 francs, Room included. Liberal treatment. Views of  
the Alps as beautiful as at Rigi Kulm. English Service. Lawn Tennis Grounds.

*Dr. R. STIERLIN-HAUS.*

RHEIMS.

# HOTEL DU LION D'OR AND PRINCE OF WALES'S.

THE most aristocratic of the town, and the  
only one actually in front of the Cathedral. Housemaids for Ladies. Very nice  
Garden. English spoken.

ROME.

# HOTEL D'ANGLETERRE

THIS Hotel is conveniently and healthily  
situated in the centre of the city, between the Piazza del  
Popolo and the Piazza di Spagna, and close to the  
Telegraph Offices. Visitors may rely on the  
English comfort. Charges moderate. Open all  
the year. Much frequented by English. Particular  
attention paid to the cooking and cleaning. *O. SILENZI, Proprietor.*



HIGHEST POSITION  
IN ROME.

*Situated on the  
PINCIAN HILLS*

Commanding fine Views  
of Rome and Campagna

ENGLISH HOTEL

NISTELWICK & HASTINGS  
*Proprietors*

ROME.

# GRAND HOTEL DE RUSSIE

ET DES ILES BRITANNIQUES.

Full South. Sunny Grounds and Garden at the foot of the Monte Pincio.  
LIFT. CALORIFERES. AIRY PUBLIC ROOMS. FIRST RATE COOKING.  
Highly Perfected Sanitary Arrangements.

*H. SILENZI, Proprietor*



R O M E.

**PENSION-TELLENBACH.**

Due Maccelli 66, close to Piazza di Spagna and the Pincio.

*ENGLISH AND GERMAN FIRST-CLASS FAMILY PENSION.*

PATRONIZED BY DISTINGUISHED ENGLISH FAMILIES.

Reading &amp; Smoking Room. Lift. Telegrams: Tellenbach, Roma.

**BATHS ON EVERY FLOOR. TERMS MODERATE. NIGHT PORTER.**

HOTEL ARRANGEMENTS IF DESIRED.

**R O M E.****HOTEL DE LONDRES.****FIRST-CLASS HOTEL.***In the open place of Piazza di  
Spagna.***— FULL SOUTH. —**

HYDRAULIC ELEVATOR. VERY GOOD COOKING.

MODERATE CHARGES.

PH. SILENZI, Proprietor.

R O M E.

**GRAND HOTEL MARINI.**First-Class. Unrivalled for its healthy, quiet, and central  
situation. Full South. Lift. Electric Light.*(OPEN ALL THE YEAR.)***E. MARINI & CO.**

NÜRNBERG.  
**HOTEL WÜRTTEMBERGER HOF**

Proprietor, F. S. KEBER.

Close to the Station. No 'Bus needed. FIRST-CLASS FAMILY HOTEL. The largest and best situated in the town. 130 Bedrooms and Saloons with 200 beds. Facing the Railway Station, Post and Telegraph Office. Close to the German Museum and Lorenz Church. Mostly frequented by English and American families. The only Hotel in the place with comfortable Bedrooms on the ground floor, and nice Garden where all meals can be served in the open air. Beautiful Dining Rooms, Conversation, Reading, and Smoking Room, Baths, and Carriages in the Hotel. Pension in Winter time.

**MODERATE TERMS.**

ROYAT LES BAINS.  
**GRAND HOTEL.**

FIRST-CLASS HOTEL HYDRAULIC LIFT.

OPEN FROM 15TH MAY TO 15TH OCTOBER.

L. SERVANT, Proprietor.

(3937 ft. above the Sea.) ST. BEATENBERG. (Switzerland.)

HOTELS AND PENSIONS.

"ALPENROSE."

THIS Hotel is much frequented by English Families. Stands in a Beautiful Situation, surrounded by extensive meadows. Lawn Tennis and Pleasure Grounds. 100 Comfortable Rooms with Balconies.

"DES ALPES."

NEWLY fitted up, with a brilliant view of the Lake, Oberland Mountains and their Glaciers. Large Sheltered Garden. 35 Good and Nice situated Rooms. Lovely Walks to Large Fine Woods.

Both Hotels conducted by the BRUNNER FAMILY.

ST. PETERSBURG.  
**HOTEL DE FRANCE.**

Kept by E. RENAULT.

BEST situation in the Town, Great Morakaja, right opposite the Winter Palace, Hermitage, Foreign Office and Newski Prospekt. Oldest Hotel. Tramways in all directions. Fashionably frequented, especially by English and Americans. Elegant Reading Room, with French, English, American, German, and Swedish Papers. Greatly to be recommended for its cleanliness, comfort, and superior *cuisine*. Dinners 1 r. 50 k. and 3 r. The charge for Apartments is from 1 to 20 roubles. All languages spoken. Warm and Cold Baths. Post and Telephone on the Premises. The English Guide, Charles A. Kuntze, highly commended.

*The Hotel is recommended in Murray's Handbook of Russia.*

*The HOTEL BELLE VUE, opposite to HOTEL DE FRANCE, belongs to the same Proprietor.*

ST. PETERSBURG.  
**FIRST-CLASS RESTAURANT.**

A. CONTANT.

**MOIKA 58.**

*Renowned for its Wines  
 and Cookery.*

**SPLENDID GARDEN.**

An Orchestra performs  
 during Meals.



ST. GERVAIS-LES-BAINS, VILLAGE.  
 (Hte. SAVOIE.)

**HOTEL DU MONT BLANC.**

(2,450 feet above Sea level.)

**BRACING** air. Best situated Hotel in place,  
 near Post and Telegraph. Lovely Views, Ex-  
 cursions, Glaciers, &c. English spoken.

A. CHAMBEL, Proprietor

SALISBURY.

Murray's Handbook for Wilts,  
 Dorset, and Somerset

Gives a full description of Salisbury, its  
 Cathedral, and Stonehenge. Post svo., 12s.

JOHN MURRAY, Albemarle Street.

SALISBURY.

**THE WHITE HART HOTEL,**

Nearly opposite the Cathedral. The LARGEST and PRINCIPAL HOTEL in the CITY.

THIS old-established First-Class Hotel contains every accommodation for Families and Tourists. A Ladies' Coffee Room. Billiard and Smoking Rooms and spacious Coffee Rooms for Gentlemen. Table d'Hôte daily, during the season, from 6.30 to 8.30 p.m., at separate tables. Carriages and Horses on Hire for Stonehenge and other places of interest. Excellent Stabling, Loose Boxes, &c. Tariff on application to H. T. BOWES, Manager, Postage-Master to Her Majesty.

SALZBURG.

**HOTEL DE L'EUROPE.**

**O**PPPOSITE the Station. First-Class Hotel, surrounded by a large Park, and offering the best view on the Mountains. PENSION: until the 15th of July and after the 15th of September, from 4 florins upwards; from the 15th of July until the 15th of September, from 5.50 florins upwards. Lawn Tennis Grounds.

*ELECTRIC LIGHT.*

*HYDRAULIC LIFT.*

**Moderate Charges.**

G. JUNG, Proprietor.

SALZBURG.

**HOTEL DE L'EUROPE, AND DEPENDENCE.**

**B**OTH situated opposite the Station, in the middle of a large Park, commanding a splendid view over the Hochgebirge. Charming Summer Residence.

Sole Baths. Passenger Lift. Electric Light in all the Rooms. Rooms from 1 florin.

**PENSION** { Until JULY 15th and after SEPTEMBER 15th, from 4 florins.  
 { From JULY 15th until SEPTEMBER 15th, from 5 florins.

G. JUNG, Proprietor.

ST. MORITZ (ENGADIN, SWITZERLAND.)

6,000 Feet above the Sea.

# 'The NEW IRON BATHS'

(NEUES STAHLBAD.)

*First-rate HOTEL and BATHING ESTABLISHMENT,  
with special powerful Chalybeate Spring.*

**TO BE OPENED 1st JULY, 1892.**

.....

Stands higher than any other Hotel at St. Moritzbad.  
Sunny position, close to the Pine Forest, sheltered  
from wind and dust. Splendid views of the Lake and  
Snow-Mountains.

300 Beds, spacious Society-Rooms, four Restaurants.  
English Grill-Room, Electric Light everywhere,  
Perfect Sanitary, Heating and Ventilating  
apparatus. Faultless Drainage. No other but the  
purest mountain Spring Water laid on through-  
out the whole Hotel.

ENGLISH and AMERICAN TASTES will be  
particularly studied as regards solid comfort and good  
*cooking.*

**SEASON, JUNE TO SEPTEMBER.**

SAUMUR.

**HOTEL BUDAN.**

The only one on the banks of  
the Loire.

*SPLENDID VIEW.*

SENS (Yonne).

**GRAND HOTEL DE PARIS.**

FIRST-CLASS. Situated near the Cathedral and Promenades. Specially recommended to Families. English spoken. Omnibus to Station.

LEMOINE FILS, Proprietor.

**BAD-SCHWALBACH.**

*THE STRONGEST IRON SPRING IN THE WORLD.*

**THE TIVOLI HOTEL AND PENSION.**

*BEST SITUATED FIRST-CLASS HOTEL.*

SEVILLE.

**GRAND HOTEL DE PARIS.**

SEVILLE, SPAIN.

SITUATED in the centre and pleasantest part of the City—Plaza Pacifico, formerly Magdalena. All the rooms looking outside—North, South, East, and West—and warmed in the Winter. Fire Places and Stoves. Hotel Omnibuses, and Interpreters speaking principal European Languages, meet all Trains. Proprietor, JULIO MEAZZA, late Manager of the GRAND HOTEL, MADRID.

SEVILLE.

Spanish Laces.—Antique and Modern hand-made White and Black Mantillas, Scarfs, &c. Superior quality.

Photographs.—A large assortment, Sevilla and Granada.

Spanish Fans.—Antique and Modern.  
Guide Books.—Spain and Portugal. Latest Editions.

Saml. B. Caldwell, Plaza Nueva 17<sup>a</sup> (Ground Floor), near the Hotel de Madrid and the Hotel de Paris.

Murray's, O Shea's, Bradshaw's, Irving's, Prescott's, Harro's, Lomas-O'Shea's Books on Spain.

Spanish and English Dictionaries.  
Spanish Phrase Books. Pocket Edition.

An assortment of varied English Literature, Old Silver, Curios, Antiques, &c., &c., all of which may be had at reasonable prices of

S P A.

**Grand Hotel Britannique.**

*F. LEYH, Proprietor.*

PATRONIZED BY THE ROYAL FAMILY OF BELGIUM,  
And maintains a high reputation among the Aristocracy of  
Europe.

SITUATED IN THE HEALTHIEST PART OF THE TOWN.  
LARGE GARDEN AND SWIMMING BATHS.

*Adjoining the Boulevard des Anglais and the English Church.*

ENGLISH SPOKEN.

OMNIBUS AT EACH ARRIVAL.

SPA.

**HOTEL DE FLANDRE.**

FIRST CLASS.

IN THE HEALTHIEST PART OF THE TOWN.

LARGE GARDEN.

Every Modern Comfort.

SPA.

**GRAND HOTEL DE L'EUROPE.**First-class House, close to the Mineral Springs, Casino,  
and Anglican Church.

FAMILY HOTEL. HIGHLY RECOMMENDED.

HENRARD-RICHARD, Proprietor.

SPEZIA (Riviera di Levante).

**GRAND HOTEL & CROCE DI MALTA.**A COMFORTABLE well drained and ventilated first-class house, full south overlooking  
the Bay. View of the Carrara Mountains. A favourite mild winter resort. Pension  
terms, 8 to 12 fcs. per day, wine included.

COATES &amp; CO., Proprietors.

STRASBOURG.

**HOTEL D'ANGLETERRE.**

BEST-SITUATED NEWLY REBUILT FIRST-CLASS HOTEL.

Near the Station and Cathedral. Close to the Post and  
Telegraph Offices. Baths. Moderate Charges. Rooms from 2 marks,  
light and attendance included. Omnibus at the Station. Lift.

CH. MATHIS, Proprietor.

STRASBOURG (ALSACE).

**HOTEL DE LA VILLE DE PARIS.**THE largest, finest and most comfortable Hotel in Strasbourg. Situated in the best  
part of the Town, near the Cathedral. University and Kaiserpalace.

HYDRAULIC LIFT.

MODERATE CHARGES.

EMILE OTT.

SWEDEN.

Imperial Quarto, half bound, Morocco, £5 5s.

**THE CHURCHES OF GOTTLAND,**

BY

MAJOR ALFRED HEALES, F.S.A., F.R.S.L., Hon. A.R.I.B.A.

Dedicated by Special Permission to His Majesty the King of Sweden and Norway.

Illustrated by Twenty-seven Copyright Photographs.

Issue strictly limited to 50 Copies.

London: ROWORTH &amp; CO., Limited, Newton Street, High Holborn, W.C.

Dedicated by Permission to H.R.H. The Princess of Wales.

**The Architecture of the Churches of Denmark.**

By Major ALFRED HEALES, F.S.A.

WITH TEN FULL-PAGE AND SEVENTY SMALLER ILLUSTRATIONS.

Royal 8vo. 14s.

LONDON: KEGAN PAUL, TRENCH, TRUBNER AND CO., LIMITED.

## STOCKHOLM, SWEDEN.



## GRAND HOTEL.

**T**HIS Handsome Building is situated in the finest part of the City between Charles the XIIth's Square and the National Museum, on one of the Principal Quays, just at the confluence of the Lake Mälär and the Baltic.

The Royal Palace, one of the stateliest in Europe, faces the Hotel on the opposite side of the Harbour. The Royal Opera and the Principal Theatres are in close proximity.

The balconies and roof of the Hotel command the most extensive Views of the City.

The House is replete with every modern improvement and convenience, and no expense has been spared to render it one of the first and most comfortable Hotels on the Continent.

The Building contains Four Hundred Sleeping Apartments, besides Dining Rooms, Sitting Rooms, Coffee and Reading Rooms, a Billiard Room, a Telegraph and Post Office, Baths, Retiring Rooms, a Laundry, and other accommodations. The several flats can be reached by Steam Lifts.

All European Languages spoken. Guides and Conveyances supplied to all places of interest in the City and Neighbourhood. *Terms* will be found to compare favourably with those of other first-class Hotels.

## GRAND HOTEL'S ANNEX.

*GUSTAF ADOLF'S TORG.*

First-class Commercial and Family Hotel, in the  
Central part of the City.

**R. CADIER,**

*Proprietor of the Grand Hotel and of the Grand Hotel's Annex.*

## STUTT GART.

**HOTEL MARQUARDT**

IS situated in the finest part of the Town, in the beautiful Place Royal adjoining the Railway Station, near the Post Office, the Theatre, the Royal Gardens opposite the Palace, and facing the Königsbau. This Hotel will be found most comfortable in every respect; the Apartments are elegantly furnished, and suitable for Families or Single Gentlemen. Table d'Hôte at 1 and 5 o'clock. French and English Newspapers. Electric Light. Central Heating. H. & C. MARQUARDT.

## STRASBURG.

**HOTEL NATIONAL.**

THE only one opposite the Railway Station. New First-Class Hotel, combined with every Comfort. Large and Small Apartments for Families and Single Gentlemen. Baths and Lift system improved. Best Cuisine. Moderate Charges. L. OSTERMANN, Proprietor, formerly Manager of the Hotel "Ville de Paris."

## TARRAGONA.

**HOTEL DE PARIS.**

FIRST-CLASS: frequented by English and American Tourists. Excellent accommodation and every convenience. Italian proprietors.

PRIMATESTA FRATELLI.

## THUN (Switzerland).

**HOTEL THUNERHOF.**

A FIRST-CLASS HOUSE, one of the largest and most comfortable in Switzerland. The only one with a Lift in the place, and especially adapted for a long sojourn. The Terrace of the Hotel, which has no rival in Switzerland, is worth a visit. There is also an English Library.

Pension, during the whole Season, by staying Five Days, from 8 francs, everything included.

**CH. STAEHLE,**

Also Proprietor of the Hotel du Paradis at Cannes.

## TOULOUSE.

**GRAND HOTEL DU MIDI.**

Patronized by the Duke of Norfolk and Duc d'Aumale. BEAUTIFULLY SITUATED ON THE PLACE DU CAPITOLE.

## FIRST-CLASS ESTABLISHMENT,

Offering the same comforts as the largest Hotels in France.

*Frequented by the highest Class of English and American Travellers.*

English spoken. Restaurant and Table d'Hôte. Rich Reading Room and Conversation Salon. "The Times" Newspaper.

**ELECTRIC LIGHT IN EVERY ROOM AND SALOON.**

EUG. POURQUIER, Proprietor.

## TOULOUSE.

**GRAND HOTEL SOUVILLE.**

Place du Capitole.

FIRST-CLASS Comfortable Hotel. Patronized by the Highest Class of English and American Travellers. Baths in the Hotel. English spoken.

## TOULOUSE.

For an Account of this Town, its Museum, Churches, &c., see

MURRAY'S HANDBOOK FOR FRANCE.

PART I. A New Edition. Post 8vo., 7s. 6d.

JOHN MURRAY, Albemarle Street.

## TOURS.

**HOTEL DE BORDEAUX.**

Proprietor, CLOVIS DELIGNOU.

*Patronized by His Royal Highness the Prince of Wales, and the European Courts.*

IN FRONT OF THE STATION AND UPON THE BOULEVARD.

Splendid Apartments.



## TOURS.

# GRAND HOTEL DE L'UNIVERS.

ON THE BOULEVARD, NEAR THE  
STATION.

**European Reputation.**

Highly recommended in all the French  
and Foreign Guide Books.

**EUGENE GUILLAUME, Proprietor.**

## LE TRÉPORT.

## GRAND HOTEL DE LA PLAGE.

VIANEY FRÈRES ET MEUNIER, Propriétaires.

THE only Hotel facing the Sea. The best situation in Tréport. First-Class House.  
Much frequented and recommended.

Table d'Hôte. Restaurant à la Carte.

## TURIN.

## BAGLIONI'S HOTEL TROMBETTA ET D'ANGLETERRE.

WELL and conveniently situated in the Via Roma, opposite the great new Galleria  
Nazionale, and near the Central Station, this Hotel enjoys a high reputation  
among English and American Families for its home comfort.

Excellent Suites of Apartments and Bedrooms for Families and Gentlemen.

HYDRAULIC LIFT. OMNIBUS TO AND FROM ALL TRAINS.

**ELECTRIC LIGHT.**

Branch House: GRAND HOTEL, at CERESOLE REALE  
(PIEDMONT),

Altitude 4,800 feet. Renowned Ferruginous Springs. Splendid Alpine Excursions.

## VALENCIA.

## GRAND HOTEL DE ROMA.

(Formerly Hotel Ville de Madrid.)

NEWLY DONE UP BY ITS NEW PROPRIETORS,

**SOLDI & CIE, Plaza de Villarosa 5.**

VENICE.

**M. JESURUM & C<sup>IE</sup>.**

Diplomas and Prize Medals at every International Exhibition.

**REAL LACE MAKERS.***Brocades and Damasks after the Old Venetian style,*

AND ARTISTIC EMBROIDERIES.

PROFESSIONAL SCHOOLS depending on the  
Government.

MUSEUM OF OLD LACE.

*Lace of the Burano School under the Presidency  
of the Queen.*PONTE CANONICA - CAMPO, S. FILIPPO GIACOMO,  
1st Floor, near the Bridge of Sighs, may be visited.

VENICE.

**PALLOTTI,***132, Place St. Marc, 133.*Only authorised Manufacture of the Venice  
Chain in fine gold for Necklaces and Bracelets,  
Brooches, etc.

DIAMONDS, PEARLS, AND PRECIOUS STONES.

STRANGERS are allowed to visit the Manufactory.

*Specialite : Enamelled Coins.*

COLLECTION OF OLD COINS, WARRANTED.

MAN SPRICHT DEUTSCH.

ON PARLE FRANCAIS.

**NO OTHER ADDRESS.**LONDON EXHIBITION, 1888. Special Diploma of Honour  
rewards by the following Committee:  
JOHN BENNETT; SIGFRIED STRAUSS; HANCOCKS & CO.

VENICE.

**GRAND HOTEL VICTORIA, VENICE.***(CLOSE TO ST. MARC'S PLACE.)*

150 well-furnished Bedrooms and Saloons from 2 fr. upwards. Pension from 8 fr. upwards, first-rate Cuisine. Table d'Hôte. Baths in every floor. Lift. Telephone. Electric Light.

**Reading, Billiard, and Smoking-Rooms.***Perfect Sanitary Arrangements. Cook's Coupons accepted.***A. BOZZI, Proprietor and Manager.**

VENICE.

**HOTEL D'ITALIE AND BAUER****BAUER-GRÜNWARD.**

**F**IRST-CLASS HOTEL, near St. Mark's Square, on the Grand Canal, facing the Church of St. Maria della Salute. Patronized by English and Americans.

**FIRST-RATE ATTENDANCE.***Celebrated for its Grand Restaurant & Vienna Beer.*

POST OFFICE IN THE HOTEL. ELECTRIC LIGHT.

**JULES GRÜNWARD, Proprietor.**

VENICE.

**HOTEL D'EUROPE.****FIRST-CLASS HOTEL.***SITUATED IN THE BEST POSITION ON THE GRAND CANAL.*

Has just been repaired and greatly improved. New large Dining Room on the Ground Floor overlooking the Grand Canal.

**SMOKING AND READING ROOMS. BATHS.***Patronized by the most distinguished Families.***HYDRAULIC LIFT.****MARSEILLE BROTHERS, Proprietors.**

VERONA.  
**GRAND HOTEL DE LONDRES**  
 and **HOTEL ROYAL DES DEUX TOURS.**

THE ONLY FIRST-CLASS HOTEL IN VERONA, in the centre of the Town. Great comfort and moderate charges. English Church Service in the Hotel. All Languages spoken. Omnibus at the Stations. Highly recommended. Electric Light.

A. CERESA, Proprietor. G. CAVESTRI, Manager.

VICHY.



**GRAND HOTEL DES AMBASSADEURS, and CONTINENTAL.**  
 The most elegant, comfortable and best situated in the Park, opposite the Casino. Entirely re-arranged and considerably enlarged, by the construction of 60 new Bed and Sitting-Rooms, a summer Restaurant, and an immense well-ventilated Salle a Manger.

NOTE.—A part of the Hotel is arranged specially to accommodate Families during the Winter Season. Hydraulic Lift. Pension from 11 to 20 Francs per day.

**ROUBEAU & COLLET, Proprietors.**

VICHY.

**GRAND HOTEL DU PARC,**  
 and **GRAND HOTEL.**

THE LARGEST AND MOST COMFORTABLE IN VICHY,  
 A FIRST-CLASS HOTEL, situated in the Park, facing the Baths,  
 Springs, and Casino.

*PRIVATE PAVILION FOR FAMILIES.*

**GERMOT, Proprietor.**

VIENNA.

**THE KAISERHOF RESTAURANT.**

THE most elegant and greatest in the residence of Vienna (Town-hall), and of the Imperial Royal Burg Theatre. Well known First-Class Restaurant, a prix fixe and à la carte.

**Gust. Zwierschütz, Proprietor.**

VIENNA.

**HOTEL DONAU,**

Leopoldstadt Taborstrasse 49,

Close to Three Railway Stations.  
 Newly Furnished; Telephone; Bathing Rooms, 1s. 6d. upwards. English spoken.

**VIENNA.**  
**HOTEL "KAISERIN ELIZABETH."**

In the centre of the City, in immediate vicinity of  
 the Stephanplatz and Grand Opera.

**C**ONSIDERABLY enlarged by the new construction, Kärtnerstrasse 9, recommends itself for well-fitted Apartments, from 5 florins, 100 Rooms, from 1 florin. Reading Room, Telephone, Baths. If wanted, Omnibus to and from all Stations. French and Viennese Cooking in the Restaurant. Special arrangements for Pension. Excellent Vöslauer Wine on sale, own growth.

**FERD. HEGER, Proprietor.**

VIENNA.

**HOTEL CENTRAL**

(Formerly Weisses Ross), TABORSTRASSE 8.

*LATELY REFURNISHED THROUGHOUT.*

**F**IRST-CLASS HOTEL with every modern comfort. Highly recommended to Families and Gentlemen. Lift. Electric Light. Excellent Cooking. Garden. Restaurant.

*Curanstalten Helenenthal in Baden near Vienna.*

**CARL SACHER, Proprietor.**

VIENNA.

**J. & L. LOBMEYR,**  
**Glass Manufacturers,**

Appointed Purveyors to the Imperial Court of Austria,

No. 11, KÄRNTNERSTRASSE.

*The most extensive Establishment for BOHEMIAN CRYSTAL,  
 FANCY GLASS, and Chandeliers.*

Every variety of Glass for Household use, Ornament, and in Art Workmanship. Specialities in Engraved Glass and Looking-Glasses, Chandeliers, Candelabras, in Crystal and Bronze.

**LARGE SHOW-ROOMS UPSTAIRS.**

The prices are fixed, and are very moderate.—English is spoken.

Their Correspondents in England, Messrs. J. & R. McCRACKEN, No. 38, Queen Street, Cannon Street, E.C., London, will transmit all orders with the greatest care and attention.

VIENNA.

**HOTEL ARCHDUKE CHARLES,****KÄRNTNERSTRASSE** (the favourite Street).

**ONE OF THE MOST RENOWNED FIRST-CLASS HOTELS,**  
of very old reputation, in the most frequented centre of the town,  
with good Restaurant. English cooking in the House. Bath Rooms.  
Reading Rooms, etc.

Patronized by English Families and Gentlemen.

PENSION. PRICES MODERATE.

*B. SMITH, Proprietor.*

VIENNA.

**BATHS.****WEIHBURGASSE 22.****IN THE CENTRE OF THE TOWN.**

(Next the Stadtpark.)

**THE MOST COMFORTABLE TURKISH BATH IN VIENNA FOR  
LADIES AND GENTLEMEN.**

Saloon Baths, Watering Cures, Massage, Electric.

VIENNA.

**F. WIESINGER,**

English Chemist,

**18 KÄRNTNERSTRASSE 18.**

*English and American Prescriptions Dispensed by qualified English  
Assistants, with Drugs from the best London houses.*

**ALL ENGLISH PATENT MEDICINES.****FRENCH AND AUSTRIAN MINERAL WATERS.**

VIENNA.

**HOTEL BRISTOL,****KÄRNTNERSTRASSE.****NEWLY-BUILT ELEGANT FIRST-CLASS HOTEL.**

Eighty Bedrooms and Saloons, furnished with all modern comfort. Electric  
Light in every room. English Cooking. Lift. Baths. Smoking Room. Parlour.

**Best Situation, in the most elegant quarter of the Town.**  
Next the Opera. Near the English Church.

REITANIMA  
**VIENNA.**  
**GRAND HOTEL,**

**I. KARNTHNERRING, 9.**

**FIRST-CLASS HOTEL.—SPLENDID SITUATION.**  
 The most agreeable habitation which Vienna can offer to Foreigners. All modern comfort combined with moderate charges. Specially patronized by English and American Families. 300 elegantly furnished Rooms, from 1 florin; Apartments, from 6 florins upwards. Magnificent Dining Saloons; Restaurant Saloon; Conversation, Smoking, Reading, and Ladies' Drawing Rooms.

**EXCELLENT COOKING.**

*Dinners and Suppers à la Carte or at fixed prices.*

Bath Rooms. Hydraulic Lift. Telephone. Electric Light.

*OMNIBUS TO AND FROM THE STATION.*

Arrangements made with Families Wintering in Vienna.



(Registered Trade Mark.)

**SARG'S KALODONT**

*Aromatic Glycerine Tooth Cream.*

**IN COLLAPSIBLE TUBES.**

A Perfect Luxury—Indispensable to All—A Boon to Tourists—Improves the Teeth and Gums.

*Sole Manufacturers and Inventors:—*

**F. A. SARG, SOHN & Co., Vienna,**

Perfumers to the Austrian Court.

(Inventor of the genuine Glycerine Soap, anno 1858.)

*Please ask everywhere for Sarg's Kalodont.*

*Kept by all Pharmacies throughout the World.*

**WIESBADEN.**

**HOTEL BELLE VUE.**

*FIRST-CLASS HOTEL, FACING THE PARK.*

It has recently been enlarged and newly re-furnished. Excellent Kitchen.

LARGE STOCK OF CHOICE WINES.

**PENSION. BATH. TELEPHONE.**

GOOD TROUT FISHING FREE FOR THE GUESTS OF THE HOTEL.

**CHARGES MODERATE.**

**VICTOR KLEEBLATT, Proprietor.**

WIESBADEN.  
**ENGLISCHER HOF AND BATHS.**

**FIRST-CLASS HOTEL, ON THE KRAENZPLATZ,**

Opposite the Kochbrunnen.

MINERAL WATER DIRECTLY FROM THE SPRING THE "KOCHBRUNNEN."

READING AND SMOKING ROOMS.

LIFT WITH EVERY POSSIBLE SAFETY. MODERATE CHARGES. J. JACOB, Proprietor

WIESBADEN.  
**FOUR SEASONS HOTEL.**

(HOTEL "VIER JAHRESZEITEN.")

OCCUPIES the FINEST POSITION in the place opposite the  
 KURSAAL Theatre and Park. Baths supplied from the Hot Springs. Comfortable.  
 Reasonable Prices. Hydraulic Lifts.

W. ZAIS, Proprietor.

WIESBADEN.  
**HOTEL AND BADHAUS VICTORIA.**  
 NEW MANAGEMENT.

FIRST-CLASS HOTEL, beautifully situated opposite the Stations.  
 Entirely renovated. Private Mineral Spring. Pension all the year  
 round. Hydraulic Lift.

SCHWEISGUTH BROS., Proprietors.

WIESBADEN.  
**ROSE HOTEL AND BATH HOUSE.**  
 SPLENDID First-Class Establishment, surrounded by its own large  
 Gardens, best situation, opposite the Promenades and the Park. An elegant Bath-  
 House attached, supplied with Mineral Water direct from the principal hot spring  
 (the Kochbrunnen). Drawing, Reading, Smoking and Billiard-Rooms. Table d'Hôte at  
 One and Six o'clock. Hydraulic Lift.

H. HAEFFNER.

WILDBAD.  
**HOTEL KLUMPP,**

Formerly HOTEL DE L'OURS.

MR. W. KLUMPP, PROPRIETOR.

HYDRAULIC LIFTS TO EVERY FLOOR.

THIS First-Class Hotel, containing 45 Saloons and 235 Bedrooms, with a separate  
 Breakfast and new Reading and Conversation Rooms, as well as a Smoking  
 Saloon, and a very extensive and elegant Dining Room; an artificial Garden over the  
 river; is beautifully situated in connection with the old and new Bath Buildings  
 and Conversation House, and in the immediate vicinity of the Promenade and the  
 New Colonnade. It is celebrated for its elegant and comfortable apartments, good  
 Cuisine and Cellar, and deserves its wide-spread reputation as an excellent Hotel.  
 Table d'Hôte at One and Five o'clock. Breakfasts and Suppers à la carte.  
 Exchange Office. Correspondent of the principal Banking-houses of London for  
 the payment of Circular Notes and Letters of Credit. Omnibuses of the Hotel to  
 and from each Train. Fine Private Carriages when requested. Warm and Cold  
 Baths in the Hotel. Reduced Prices for Rooms in the months of May,  
 September and October.

**EXCELLENT ACCOMMODATION.**



## WIESBADEN.

**HOTEL ET BAINS DE NASSAU**

(NASSAUER HOF.)

**Messrs. GOETZ BROTHERS, Proprietors.**

**F**IRST-CLASS HOTEL of old and good reputation, opposite the Curhaus, Colonnades, Parks, and next the Theatre. Splendid Dining and Reading Rooms. Table d'Hôte at One and Five o'clock. Mineral Baths from private Hot Spring.

**HOTEL VILLA NASSAU.**

Annexe of the HOTEL DE NASSAU. Proprietors also Messrs. GOETZ BROTHERS.

**F**INEST FAMILY HOTEL in Town, with all Modern Comfort, in beautiful situation next the Hot Springs, Theatre, Curhaus, Colonnades, etc.

## ZERMATT.

**SEILER'S GRAND HOTELS.**

Open 15th May to 30th October.

*Hotel Riffelalp.**Hotel Zermatterhof.**Hotel Monte Rosa.**Hotel Riffelhaus.**Hotel Mont Cervin.**Hotel Schwarz See.*

## ZURICH.

**HOTEL BAUR AU LAC.****FIRST-CLASS HOTEL. BEST SITUATION.****BEAUTIFUL GARDEN. HYDRAULIC LIFT.***ELECTRIC LIGHT IN EVERY ROOM.*

PATRONIZED BY ENGLISH AND AMERICAN FAMILIES.

Not to be confounded with Hotel Baur (in the Town).

**Proprietor, C. KRACHT.****MODERN LANGUAGES.**

For the acquisition of Languages nothing is more important than a good groundwork.

**DR. WM. SMITH'S PRINCIPIA LATINA**

having stood the test of 30 years, and having enjoyed an unprecedented success, the same system has now been applied to French, German, and Italian.

*For full particulars apply to the Publisher,***JOHN MURRAY, Albemarle Street.**

# SOUTH EASTERN RAILWAY

ROYAL MAIL & SEA ROUTES.

## TEN CONTINENTAL SERVICES DAILY

via

DOVER & CALAIS,

FOLKESTONE & BOULOGNE, DOVER & OSTEND.

## LONDON AND PARIS

IN **7½** HOURS.

From Charing Cross and Paris respectively at 10 a.m.

|                                         |              |               |               |              |               |
|-----------------------------------------|--------------|---------------|---------------|--------------|---------------|
| CHARING CROSS & CANNON STREET... } dep. | a.m.<br>8.20 | a.m.<br>*10.0 | a.m.<br>†11.0 | p.m.<br>13.0 | p.m.<br>15.15 |
| PARIS ..... arr.                        | 5.35         | 5.47          | 7.0           | 10.47        | 5.50          |

\* Via Folkestone and Boulogne.

† Special Saloon Cars, American Type.

A. Club Train Services, and Cannon Street dep. 2.25 p.m.

B. 3rd Class London, Paris, and Brussels.

## SPECIAL CLUB TRAIN, DAILY SERVICES,

ALSO

Cannes, Nice, and the Riviera

BY

## NICE AND MEDITERRANEAN EXPRESS.

Special Saloon Cars and Steamers, and the Carriage from Calais running through to destination without entering Paris.

1st and 2nd Class to BRUSSELS, COLOGNE, &c.

3rd Class Tickets issued by

## NIGHT MAIL TRAINS TO PARIS AND BRUSSELS.

Through Tickets and Baggage registered.

Full particulars in Continental Time Books, to be had on application at Enquiry Offices, Charing Cross and Cannon Street Stations.

**MYLES FENTON,**

General Manager.

LONDON BRIDGE STATION, 1892.



## MURRAY'S ENGLISH HANDBOOKS.

- HANDBOOK—LONDON AS IT IS. Maps and Plans. 16ms.
- HANDBOOK—ENVIRONS OF LONDON—Including 20 miles round the METROPOLIS. Two Volumes. Post 8vo. 2s.
- HANDBOOK—ENGLAND AND WALES. Arranged alphabetically. Map. One Volume. Post 8vo. 3s.
- HANDBOOK—EASTERN COUNTIES—CHELMSFORD, HARWICH, COLCHESTER, MALDON, CAMBRIDGE, ELY, NEWMARKET, BURY ST. EDMUNDS, IPSWICH, WOODBRIDGE, FELIXSTOWE, LOWESTOFT, NORWICH, YARMOUTH, GRIMSBY, &c. Maps and Plans. Post 8vo. 12s.
- HANDBOOK—KENT—CANTERBURY, DOVER, RAMSGATE, ROCHESTER, CHATHAM. Map and Plans. Post 8vo. 7s. 6d.
- HANDBOOK—SUSSEX—BRIGHTON, CHICHESTER, WORTHING, HASTINGS, LEWES, ARUNDEL. Map and Plans. Post 8vo. 6s.
- HANDBOOK—SURREY AND HANTS—KINGSTON, CROYDON, REBEGATE, GUILDFORD, DOREING, BOXHILL, WINCHESTER, SOUTHAMPTON, NEW FOREST, PORTSMOUTH, AND THE ISLE OF WIGHT. Maps and Plans. Post 8vo. 10s.
- HANDBOOK—BERKS, BUCKS, AND OXON.—WINDSOR, ETON, READING, AVLESBURY, HENLEY, OXFORD, BLENHEIM, AND THE THAMES. Map and Plans. Post 8vo.
- HANDBOOK—WILTS, DORSET, AND SOMERSET—SALISBURY, CHIPPENHAM, WYMOUTH, SHEBORNE, WELLS, BATH, BRISTOL, TAUNTON, &c. Map and Plans. Post 8vo. 12s.
- HANDBOOK—DEVON—EXETER, ILFRACOMBE, LINTON, SIDMOUTH, DAWLISH, TRIGNMOUTH, PLYMOUTH, DEVONPORT, TORQUAY. Maps and Plans. Post 8vo. 7s. 6d.
- HANDBOOK—CORNWALL—LAUNCESTON, PENZANCE, FALMOUTH, THE LEZARD, LAND'S END, &c. Maps and Plans. Post 8vo. 6s.
- HANDBOOK—GLOUCESTER, HEREFORD, AND WORCESTER—COURTNEY, CHELTENHAM, STROUD, TEWKESBURY, LEOMINSTER, ROSS, MALTER, KIDDERMINSTER, DUDLEY, BROMSROVE, EYESHAM. Map and Plans. Post 8vo. 6s.
- HANDBOOK—NORTH WALES—LLANGOLLEN, BANGOR, CARMARTHEN, BEAUMARIS, SNOWDON, LLANBERIS, DOLGELLY, CADWYLLIDRIS, BETTWYLL-LOE, CONWAY, &c. Map. Post 8vo. 7s.
- HANDBOOK—SOUTH WALES—MONMOUTH, LLANDAFF, MERTHYR, VALE OF NEATH, PEMBROKE, CARMARTHEN, TENBY, SWANSEA, AND THE WYE, &c. Map. Post 8vo. 7s.
- HANDBOOK—NORTHAMPTONSHIRE AND RUTLAND—NORTHAMPTON, PETERBOROUGH, TOWCESTER, DAVENTRY, MARKET HARBOURGH, KILDEA, WELLSBOROUGH, THRAPSTON, STAMFORD, UPPINGHAM, OSEBACH, &c. Map. Post 8vo. 7s. 6d.
- HANDBOOK—DERBY, NOTTS, LEICESTER, & STAFFORD—MATLOCK, BARKWELL, CHATSWORTH, THE PEAK, BUXTON, HARDWICK, DOVINGDALE, ASHBORNE, SOUTHWELL, MANSFIELD, NOTFORD, BURTON, BELVOIR, MELTON, MANSFIELD, WOLVERHAMPTON, LICHFIELD, WALSALL, TAMWORTH. Map and Plans. Post 8vo.
- HANDBOOK—SHROPSHIRE AND CHESHIRE—SHREWSBURY, LUDLOW, PRIDMORETH, CHEWSTON, CHESTER, CREWE, ALDERLEY, STOCKPORT, BRANCKHEAD. Maps and Plans. Post 8vo. 6s.

MURRAY'S ENGLISH HANDBOOKS—(continued).

DG  
804  
.M97  
1888  
ART

BOOK—LANCASHIRE—WARRINGTON, BURY, MANCHESTER, BOLTON, BURLEY, CLITHEROE, BOLTON, BLACKBURN, WIGAN, PRESTON, ROCHSTER, SOUTHPORT, BLACKPOOL, &c. Map. Post 8vo. 7s. 6d.  
BOOK—YORKSHIRE—DONCASTER, HULL, SELBY, BEVERLY, BOUGH, WHITBY, HARBOROUGH, RIPON, LEEDS, WAKEFIELD, BRADFORD, IDDERFIELD, SHEFFIELD, CRAVEN AND THE CAVES, WENSLEYDALE. 2 vols. Post 8vo. 12s.

BOOK—LINCOLNSHIRE—GRANTHAM, LINCOLN, SPALFORD, EAFORD, SPALDISG, GAINSBOROUGH, GRIMSBY, BOSTON. Maps and Plans. Post 8vo. 7s. 6d.

BOOK—DURHAM AND NORTHUMBERLAND—NEWCASTLE, DARLINGTON, BISHOP AUCKLAND, STOCKTON, HARTLEPOOL, SUNDERLAND, SHIELDS, BRWICK, TYNSMOUTH, ALNWICK. Maps and Plans. Post 8vo. 10s.

BOOK—WESTMORLAND AND CUMBERLAND—LANCASTER, FURNES ABBEY, AMBLESIDE, KENDAL, WINDERMERE, CONSTON, KESWICK, GRASMERE, BOWATER, CARLISLE, COCKERMOUTH, PENRITH, APPELBY. Maps. Post 8vo. 7s. 6d.

SCOTLAND.

BOOK—SCOTLAND—EDINBURGH, MELROSE, ABBOTSFORD, GLASGOW, INVERKEITHING, GALLOWAY, Ayr, STIRLING, ABBAN, THE CLYDE, ORAN, INVERARY, OR LOMOND, LOCH KATHINE AND TROASACHS, CALLEDONIAN CANAL, INVERNESS, PERTH, DUNDEE, ABERDEEN, BRANMAR, SKYE, CAITHNESS, ROSS, AND SUTHERLAND. Maps and Plans. Post 8vo. 9s.

IRELAND.

BOOK—IRELAND—DUBLIN, BELFAST, DONEGAL, GALWAY, WEXFORD, WICK, LIMERICK, WATERFORD, KILLARNEY, GLENCARIFF, BANTRY. Maps and Plans. Post 8vo. 10s.

[In Preparation.]

BOOK—HERTS, BEDS, AND HUNTINGDON. Map. Post 8vo.

BOOK—WARWICKSHIRE. Map. Post 8vo.

ENGLISH CATHEDRALS.

BOOK—SOUTHERN CATHEDRALS—WINCHESTER, SALISBURY, EXETER, WELLS, ROCHESTER, CANTERBURY, CHICHESTER, AND ST. ALBANS. With 90 Illustrations. 2 vols. Crown 8vo. 36s.

\*. \* St. ALBANS may be had separately. 6s.

BOOK—EASTERN CATHEDRALS—OXFORD, PETERBOROUGH, ELY, ORWICH, AND LINCOLN. With 90 Illustrations. Crown 8vo. 21s.

BOOK—WESTERN CATHEDRALS—BRISTOL, GLOUCESTER, HERFORD, WORCESTER, AND LICHFIELD. With 90 Illustrations. Crown 8vo. 16s.

BOOK—NORTHERN CATHEDRALS—YORK, RIPON, DURHAM, CARLISLE, CHESTER, AND MANCHESTER. With 60 Illustrations. Crown 8vo. 2 vols. 21s.

BOOK—WELSH CATHEDRALS—LLANFAFF, ST. DAVID'S, BANGOR, AND ST. ASAPH'S.

BOOK—ST. PAUL'S. DG 804 .M97 1888 ART. 10s. 6d.

JOHN 3

1892.



3

